DOCUMENT RESUME

ED 089 305 CS 201 104

TITLE	The Humanities: A Compendium for Teachers.
INSTITUTION	Nashville - Davidson County Metropolitan Public Schools, Tenn.
PUB DATE	71
NOTE	91p.
EDRS PRICE	MF-$0.75 HC-$4.20 PLUS POSTAGE
DESCRIPTORS	*Aesthetic Education; Art; Curriculum Development; Curriculum Guides; Fine Arts; *Humanities; *Humanities Instruction; *Interdisciplinary Approach; Literature; Music; *Secondary Education

ABSTRACT

Intended to assist in the development of humanities programs on the secondary level, this guide contains a rationale for teaching humanities, instructional objectives from the U.S. Office of Education, definitions of the concerns of the humanities, a message to teachers of the humanities, and three approaches to teaching the humanities. The three approaches suggested are the conceptual approach, which is divided into two units to discuss music, art, and literature under the headings of "Man Seeks the Divine," and "Man Seeks Social Order"; the elements approach, which is subject oriented (art, music, and literature); and the chronological approach, which deals with the humanities individually by periods. Supplementary references are given at the end of each section. (LL)

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

ED 089305

metropolitan nashville public schools

CS 001 104

THE HUMANITIES: A COMPENDIUM FOR TEACHERS

in the Metropolitan Public Schools
of Nashville, Tennessee
1971

ACKNOWLEDGMENTS

Board of Education
C. R. Dorrier, Chairman
Frank P. Grisham, Vice Chairman
L. C. Biggs
Isaiah T. Creswell
Mrs. Irwin B. Eskind
Walden S. Fabry
W. J. Harbison
Mrs. C. F. Mager

THE HUMANITIES, Steering Committee
G. H. Waters, Chairman
Howard F. Brown
Mrs. Elizabeth K. Burgess
John Dossey
Mrs. Saradale D. Frierson
Charles L. Hailey
Hale Harris
James Hughes
H. B. McDonough
Beasley T. Overbey, Jr.
Mrs. Margaret Khame
Mrs. Barbara Schneider
Mrs. Jessica B. Strassle
Edmond M. Tipton

Metropolitan Public Schools
Nashville, Tennessee

ACKNOWLEDGMENTS

Director of Schools
Dr. Elbert D. Brooks

Assistant Superintendent, Instruction
Dr. L. Linton Deck, Jr.

THE HUMANITIES Committee

Mrs. Elizabeth K. Burgess, *Advisor*

Mrs. Margaret Rhame, *Coordinator*
Mrs. Barbara Schneider
Miss Sue Senter
Mrs. Jessica Strassle

Mrs. Wanda S. Hudson, *Editorial Consultant*
Newton S. Holiday, *Artist*

FOREWORD

This publication, *THE HUMANITIES: A COMPENDIUM FOR TEACHERS IN THE METROPOLITAN PUBLIC SCHOOLS, NASHVILLE, TENNESSEE,"* is intended to encourage and offer direction in the development of humanities programs on the secondary level.

Along with the consideration that has been given to the selection of materials, suggestions have been made as to methodology of approach; however, the challenge and the success of the programming will depend on the individual teacher or teaching team involved in evaluating the classroom situation and meeting the needs of the particular students.

While teaching as a team is considered best, it is the hope of the committee that many teachers will feel the urge to participate in the development of a successful program.

the Humanities Committee

RATIONALE The lives of men reflect an infinite pattern of change. Yet, within each pattern there are subtleties of thought and emotion which reflect a unity between the man of the past, the man of the present, and, inevitably, the man of the future.

Frequently educators expose their students to fragmentations of man's creativeness and endeavors, never allowing their pupils the satisfaction of recognizing man as a totality. The humanities approach to learning reveals the beauty, vitality, and ingenuity of the human life that has intrigued the artist, the musician, the historian, and the poet for centuries.

Such an approach can only be pursued by one who is not only well-informed, but who savors the richness of sound teaching and effective learning--both of which must result in the fruition, the permanent betterment of the student.

The humanities approach leads the student to consider values. It establishes an awareness of freedom and responsibility. The student learns that, within limits, men have choices among alternatives; that these choices should be made carefully and thoughtfully; that making a choice is an act; and that acts have consequences.

INSTRUCTIONAL OBJECTIVES IN THE HUMANITIES

from U. S. Office of Education

INSTRUCTIONAL OBJECTIVES

To introduce *all* students (including the vocationally minded who will not go beyond high school) to the study of man--his nature, the full development of his faculties, the realization of his aspirations, and the securing of his well being.

To help the student come to know himself, to understand what has shaped his beliefs, attitudes, and fortunes, and to develop a critical sense which will allow him as an individual to select and preserve the best in human societies.

To develop in the student an attitude toward life which centers on the inherent dignity of each individual human being.

To help the student reconcile freedom with social control.

To cultivate his understanding of the unresolved conflicts and struggles that have persisted throughout human history.

To develop his understanding of how social relations between different segments of society influence the form and content of literature and the arts.

To develop in the student an understanding of how language shapes ideas within a culture and is at the same time an expression of that culture.

To give the student the experience of personal involvement with ideas that have moved and shaped human societies.

DEFINITIONS

The humanities deal with man's awareness and response to the human situation.

The humanities are concerned with the responses of man expressed through many different media.

The humanities involve man's ultimate questions, his search for answers, and his formulation of values.

The humanities explore and illuminate that which is human and humane.

The humanities present man in his present, looking at the past and facing the future.

The humanities deal with the behavior of the human mind and human emotions.

The humanities show ways in which man has attempted to create form out of chaos.

The humanities work toward "a solution to the problem of existence."

A MESSAGE TO TEACHERS OF HUMANITIES

A MESSAGE

This guide is designed as a resource for suggested approaches and materials. The selection and use of approaches and of materials are entirely dependent upon the particular situation. It is the responsibility of the teacher to determine what he can expect to elicit from his students and to select the material and the approaches accordingly.

The three approaches suggested in this guide are the conceptual, the elemental, and the chronological. Lists of materials which might be appropriately used with each approach are given, but materials and ideas for presentation can be drawn from any source.

The lists and suggestions offered here are not exhaustive; the categories are not restrictive. The materials and suggestions can be used in numerous ways. There are as many different ways of approaching a humanities study as there are individuals to devise them.

Additional approaches which have been utilized in other humanities programs include: Culture Epochs, Great Themes, Great Works, Allied Arts (consumer and performer), Cultural History, Basic Concerns Shared by All Men, and American Studies.

TABLE OF CONTENTS

ii	*Acknowledgments*
iv	*Foreword*
v	*Rationale*
vi	*Objectives: United States Department of Education*
vii	*Definitions*
viii	*A Message to Teachers*
1	CONCEPTUAL APPROACH
21	ELEMENTAL APPROACH
37	CHRONOLOGICAL APPROACH

MAN'S SEARCH FOR ORDER

OVERALL OBJECTIVE To increase awareness and understanding of man's basic searches by examining the values which have determined man's pursuits and by studying the medium through which man chooses to express his concerns.

UNIT I: MAN SEEKS THE DIVINE

OVERALL OBJECTIVE To create an awareness of the timelessness and universality of man's basic searches.

SPECIFIC OBJECTIVES (1) To provide opportunity for developing an appreciation and knowledge of cultural traditions, and to discover a means of understanding other cultures and other civilizations.

Unit 1

(2) To engender a spirit of purposefulness in examining the personal relationship between man and his God, and the individual's concept of and response to this kind of relationship.

CONCEPT Man's relation to the powers of the universe appears in three forms: as participation, as religion, and as world religion.

For purposes of this concept, *participation*, *religion*, and *world religion* assume

certain characteristics:

Participation is a purely physical bond. Through his emotions, through his sensations, and through magic, man merges with his ancestral and totemistic demons.

Religion is a personal, physical and mental relationship. In religion, man for the first time faces his life-giving principle in the deity per se, detached from its human descendants. Man differentiates and disconnects himself from his life-giving principle, and at the same time, reconnects himself with it mentally. It still contains the physical bond of participation, but goes beyond the physical, biological bond.

World religion, or profession of faith, is a purely spiritual relationship. The concept of world religion is the profession of a universal god as creator, lord and savior, who is no longer a biologically related ancestor. The connection, sprung of faith and of confidence, constitutes the sole basis of man's allegiance to God. World religion is not religion in its original sense; it is a creed, a spiritual profession of faith.

MAN SEEKS THE DIVINE THROUGH MUSIC

Music, found in all civilizations, appeals to the mind of man. Music is accepted as a vital means of self-expression and is a means of expressing emotions. It can be a vital part of every man's worship and experience. Through music, man has been led to see his responsibility to God and to his fellow man. In 300 B. C. Aristotle said: "Since music has so much to do with molding character, it is necessary that we teach it to our children."

Man Seeks the Divine Through Music

Man's recognition of the benefits of music has been evidenced through the ages: Pagan supplications included the "Kyrie Eleison," sacred ceremonial dances were used to praise a god or ruler, professional mourners wailed a noisy farewell to the dead, Pharoah's courtiers awakened him by singing a hymn to the sun, and stringed and wind instruments were used in temple worship.

Compositions that have been in-

spired by the Greeks include Gluck's "Orpheus and Eurydice" and Beethoven's "Prometheus."

Music of the Hebrews

Music played an important role in the worship of God by the Hebrew people. The story of Jubal tells the origin of this music. Numerous references to music are found in the Old Testament: Genesis 4:20-22, 31:21; Exodus 15, 19, 28; Leviticus 23, 25; Numbers 10:1-10, 31; Joshua 6:4-5; Judges 5; I Samuel 10, 18, 19; I Chronicle 25; Psalms 150; and Song of Solomon.

Music based on Old Testament themes include "The Creation" by Haydn; "Exodus,"Gold; "Noyes Fludde," Britten; "Symphony of Psalms," Stravinsky; "Belshazzar's Feast," Walton; "King David," Honneger; "Psalms of David," Dello Joio; "Sixty-Seventh Psalm," Charles Ives; "Elijah," Felix Mendelssohn; and "Samson and Delilah," Saint-Saens.

Christian Church Music

Music historians trace the first important period of Christian church music from the time of Constantine's recognition of Christianity in 315 to Pope Gregory in 590. The Temple services were patterned after the services in David's time. The text of Psalms could well have been furnished for the Jewish liturgical chants.

New Testament references to music also were made: I Corinthians 13 and 14; Matthew 9 and 26; Revelation 15; John 4; Ephesians 5; Colossians 3; Acts 4 and 16; I Timothy 3; and Luke 1.

Pope Gregory I (590-604)

The Roman church brought forth a body of Latin hymns and organized the beginning of music for Western civilization. Great contributors to this development were Ambrose of Milan and Gregory of the Roman Schola Cantorum. Pope Gregory I (590-604) was responsible for the organization of the church's music. He selected from the mass of traditional music a grand collection of melodies suitable for Christian worship.

The Gregorian Chant

Earliest musical liturgy used by the Christian church came from the East. Not until the seventh century A. D., when the Roman Catholic church adopted Latin as its official language, did the Roman liturgy begin to deviate from the Grecian form and language. Finally there were three parts of the liturgy: the Kyrie Eleison, Gloria in Excelsis Deo, and Sanctus. All were set to simple chants and sung by the congregation. The musical basis for this liturgy was

the plainsong.

Composers in music for the church continued to create for man's pleasure. From the Gregorians came "Concerto Gregoriano" by Respighi; "Haes Dies." Easter chant; "Hymns of Jesus," Gustav Holst; and Third Symphony, Paul Creston. "Kyrie Eleison" was a seventeenth century plainsong.

Songs from the Old and New Testaments

Other songs from the Old and New Testaments were "Missa Brevis" and "Missa Papae Marcelli" by Palestrina; "O Magnum Mysterium" and "O Quam Gloriosum," Victoria; "Missa Brevis in Tempore Belli," Kodaly; *Symphoniae-Sacre*, Gabrieli; *Te Deum in C Major*, Britten; "Stabat Mater," Rossini; Choral Preludes, Reger; *Choral #3 in A Minor*, Caesar Franck; *The Crucifixion*, Easter Cantata; "Seven Words from the Cross," Stainer.

"Now Thank We All Our God," arranged by Bach; "All Glory Laud and Honor," arranged by Bach;"B Minor Mass," Johann S. Bach; "Mass #3 in F Minor," Bruckner; "The Messiah," George Frederick Handel; "Ave Verum Corpus," Mozart; "Christ on the Mount of Olives," Beethoven; "German Requiem," Brahms; "Gloria in Excelsis Deo" from "The Mass for Mixed Chorus and Double Wind Quintet," Stravinsky.

"A Mighty Fortress Is Our God" became a musical call to the Reformation. A man named Martin Luther provided leadership in changes that had a great influence on life and music.

Music of the Reformation

Significant changes effected were (1)a German mass from the Latin, (2)chanting of the mass, (3)polyphonic music to the tunes of Gregorian chants, (4)congregational singing. Many hymnals were published by Luther.

Anabaptist

The Anabaptists found the leadership in men as Conrad Grebel, Felix Manz, and Wiehelm Reublim. Their doctrines and martyrdoms were expressed in Anabaptist hymnody. The main sources of their tunes were liturgical, pre-Reformation German sacred songs, and folk songs.

Music held an important place in the life of colonial America. Their books of Psalms included *The Pilgrim Psalter*, *The Bay Song Psalter*, *New England Psalm Singer* and *The Sing Master's Assistant* by Billings; and *The Selected Harmony* by Andrew Law. Lowell Mason became known as the Father of American Church Music. The singing school served

as a musical training agency and as a community social center.

Gospel Music

Music of the gospel song should stem from a vital Christian experience in order to induce such experience in the hearts and lives of worshipers. A gospel song must stand the test of time. Isaac Watts, a prolific hymn writer, wrote 750 or more hymns. William Cowper and John Newton revived many hymns, but wrote many on their own. Dr. George Pullen Jackson collected and arranged 550 folk hymns.

Baptist Hymnody

The American Baptist hymnal had two principal sources: the English hymn writers and American folk writers. The two sources of tunes were the standard psalms Americanized and English folk tunes. Early Baptist hymnody included *The Psalmist* by Lowell Mason and Dr. Samuel Smith, and *The Psalms and Hymns* by Isaac Watts.

Examples of hymnody of the South were *A Selection of Hymns from Various Authors* by John Courtney; *Manley's Baptist Psalmody* by Basil Manley, Jr.; *Psalms and Spiritual Songs;* and *Broadman Hymnal.*

Methodist Hymnody

The Methodist church had its beginning with John and Charles Wesley. They were sent by the Anglicans to help stabilize the Georgia Colony. A collection of Psalms and hymns was printed in Charlestown, South Carolina, in 1737.

Other Methodist musical literature flourished through the years: *The Pocket Hymn Book, Collection of Hymns for Use in the Methodist Church, Tune Book of the Methodists, Episcopal Church South, and The Methodist Hymnal.*

Presbyterian Hymnody

Presbyterians received the spiritual heritage of John Calvin and the musical heritage of the psalter (Puritan psalter and *Psalms of David* in English Meter by Francis Rous). The Scottish psalter was also based on Rous's psalter.

Their hymnals included *The Plymouth Collection* by Henry Ward Beecher, *The Church Psalmist, The Presbyterian Hymnal,* and *The Hymnal.*

The development of the Christian churches and the churches of Christ brought about new recommendations for music in their worship experience.

MAN SEEKS THE DIVINE THROUGH ART

"Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth" Exodus 20:4.

Old Testament

The reputation of the old Hebrew musicians was considerable and the evidence of their skill as lyric poets is manifest in the and elsewhere, but their legacy of artistic achievement is so small it is almost nil.

Artistic legacy limited

Aside from the engraving of gems for seals and signets, and the carving of ivory, there is no decorative work of distinction. There is a noticeable absence of representational art, either painting or sculpture.

The Hebrews were basically nomadic people; hence, any architecture was fairly primitive. During one brief period of affluence, through King Solomon's development of the copper industry and his cultivation of foreign trade, they were in a position to enrich and beautify their capital city of Jerusalem with a temple. For this they had to import Phoenician craftsmen to carry out the work. All of this was destroyed in the sack of Jerusalem by Nebuchadnezzar of Babylon in 587 B. C.

Jerusalem destroyed

Paintings reflecting this period are Michelangelo's *The Creation* (on the ceiling of the Sistine Chapel), Baciccio's *The Sacrifice of Isaac*, Durer's *Lot and His Daughters*, Veronese's *Rebecca at the Well*, Bacchiacca's *The Gathering of Manna*, and Brueghel's *The Tower of Babel*.

Paintings

Sculpture inspired by the Old Testament includes Verrocchi's *David*, Michelangelo's *David*, and Flannagan's *Jonah and the Whale*. The *Shrine of the Book*, designed to house the Dead Sea Scrolls, and *Three Men in the Fiery Furnace*, a fresco in the catacomb of Priscilla, are other works of art drawn from the Biblical period.

Sculpture

Architecture

The *Bible* has inspired more art than any other source of inspiration. Many artists, particularly ones from the early Christian times to the Renaissance, have created works depicting scenes from the life of Christ. Frequently portrayed are the annunciation, the visitation, the nativity, the Madonna and Child, the holy family, the flight into

New Testament

Egypt, the presentation in the Temple, the calling of the apostles, Christ at the Sea of Galilee, the raising of Lazarus, the transfiguration, the last supper, the betrayal, the crucifixion, and the descent from the cross.

Paintings of Saints

The more famous of the paintings done of saints include Caravaggio's *St. Matthew and the Angel*, El Greco's *St. John the Evangelist, St. Andrew, St. Philip, St. Peter the Penitent, St. Luke*, and *St. Mark*, Giotto's *St. Francis*, Foppo's *St. Paul*, and Giovanni's *St. Jerome in the Wilderness*.

Other Biblical Subjects

Other Biblical subjects have been used in works of art: *Miracle of the Loaves and Fish* (a mosaic at St Apollinare, Ravenna), *The Conversion of St. Paul* (a painting by Michelangelo), *Christ in Glory in the Tetramorph* (a tapestry on the east wall of Coventry), *The Four Horsemen* (an engraving by Durer), and a work in stained glass in the baptistry of Coventry.

Paintings and Sculpture from the myths

Mythology also reveals man's search for the divine. Paintings based on the legends and myths are represented by *Bacchus and Ariadne* by Titian, Ryder's *Pegasus*, Goya's *Kronus Destroying One of His Sons*, Hoffman's *Bacchanale Russe*, Botticelli's *The Birth of Venus*, and Caravaggio's *The Youthful Bacchus*.

Eastern Religions

Other mythological characters are portrayed in Greek sculpture, such as *Nike Loosening Her Sandal*, and in Hellinistic sculpture *Medusa Ludovisi*. Michelangelo created the frescos on the ceiling of the Sistine Chapel, *The Sibyls*, and Phidias contributed sculptures for the Parthenon.

Buddhism

Eastern religions also served as a source of inspiration for artists. Buddha's influence is evidenced in the statue *The Reclining Buddha*, carved from rock in the famous Ajanta caves in Central India (483 B. C.). Other works include *Chinthe* (a statue of a mythical lion-like animal), *The Stupas* at Pagan (houses for Buddha relics), and *Kuan Yin* (statue of Chinese Goddess of Mercy).

Zen

Much of the simple eloquence of Japanese art and much of the formal frugality characteristic of Japanese life are directly inspired

by Zen. Recently Zen has attracted a great deal of attention from Western intellectuals and artists who have been drawn to and stimulated by its ideas of simplicity and intuitive inspiration. The Zen influence can be evidenced in Graves's painting *Preening Sparrow*.

Confucianism and Taoism

The *Temple of Confucius* in Peking is reflective of Confucianism. In accordance with tradition, there are no images or statues of the sage in Confucian temples, only tablets with his name. *The Philosopher Leo Tzu*, done by an artist of the Sung Dynasty, is a product of Taoism.

Islam

Artistry from the Islamic religion includes the *Mosque of Ibn Tuloun* (Cairo); the *Mosque of Ahmed I*, the *Blue Mosque* (Istanbul); Persian carpets; pottery; metal work; and an illustration of a poem by Nizanni entitled *Laila and Majnun*.

SUPPLEMENTARY REFERENCES

Additional references for the teacher's assistance are listed here; however, vast resources are available for further study.

References

Sign and Symbols in Christian Art by Ferguson; *Art Through the Ages*, Gardner; *The World's Great Religions*, editors of *Life*; *2000 Years of Christian Art*, Newton and Neil; *Early Christian Architecture*, McDonald; and *Medieval Architecture*, Saalman.

Readings

Among helpful readings are *Gods, Graves and Scholars*, Cernan; *Giotto*, Battisti; *The Agony and the Ecstacy*, Stone; and *El Greco*, Bronstein.

Filmstrips

Recommended are the sound filmstrips from the Lives of Old Masters Series (Michelangelo, El Greco, Francisco Goya), along with "Four Great Churches," "The Gates of Paradise," and the *Life* filmstrips, all of which have accompanying texts.

Films

Films available from the Material Center of Metro Schools are "Michelangelo" and "Chartres Cathedral." From the Nashville Public Library "The Titian" and "Leonardo da Vinci" may be obtained. "Seven Hundred Years of Art," a slide-lecture presentation is available from the National Gallery.

MAN SEEKS THE DIVINE THROUGH LITERATURE

An infinite number of literary selections are available to serve as a basis for exploration in man's search for the divine. The following suggested topics and literary works are intended to serve as a catalyst for deeper study.

Myths

Compare myths and their use in literary works. (1) *Electra*, Sophocles; *Agamemnon, Eumenides*, Aeschylus; *Electra, Iphigenia in Tauris, Orestes*, Euripides; *Electra*, Giraudoux; *The Flies*, Sartre; *The House of Atreus*, Lewin; *Mourning Becomes Electra*, O'Neill. (2) The Holy Grail legend; *Parzifal*, Wolfram von Eschenbach; *The Waste Land*, T. S. Eliot.

The Uses of Biblical Material

Investigate the different ways material from the Bible is put to use. *The Marriage of Heaven and Hell*, Blake; *Paradise Lost*, Milton; *The Firstborn*, Fry; *Exodus*, Uris; *Noye's Fludde; Salome*, Wilde.

References to Christ

Note references to Christ in literature. "On the Morning of Christ's Nativity," Milton; "A Ballad of Trees and the Master," Lanier; *Quem Quaeritis*, Trope; *Lazarus Laughed*, O'Neill; *A Fable*, Faulkner; "Journey of the Magi," T. S. Eliot; "Dear Judas," Jeffers.

Religious Texts

Compare religious texts. *The Holy Bible* and *The Koran; the Gospel of John* and *Bahgavad-Gita;* Caedmon's *Hymn* and "Creation Hymn" from *Rig-Veda.*

Influence of Religion in Literature

Consider the religious influences (especially Christian influences) in writings that are not specifically or primarily related to religion. *The Canterbury Tales; The Eve of St. Agnes*, Keats; *The Sound and the Fury*, Faulkner; "The Cotter's Saturday Night," Burns; Arthurian literature.

Translations of the BIBLE

Compare translations. King James Version with other versions of *The Holy Bible;* King James translation of the *Psalms* and the *Bay Psalm Book.*

Edwards and Donne

Compare the sermons of John Donne with sermons of Jonathan Edwards.

Drama and Ritual

Endeavor to draw a relationship between drama and church ritual: historical, origins,

common elements.

Greek Dramas — Determine the role of religion in the Greek dramas.

Drama and the Church — Investigate the relationships between drama and the Christian church.

Paganism in Beowulf — Point out the pagan and Christian elements in *Beowulf*.

Religion and Love Tradition — Study religion in the courtly love tradition.

Compare Anouilh's *Becket* and Eliot's *Murder in the Cathedral*.

Christian Observances — Find evidences of Christian elements or observances in literature. *Mont-Saint-Michel* and *Chartres* (symbolism: the cathedral); "Our Lady's Juggler" (reverence for Mary); *The Crucible* (Puritan doctrine); *Requiem for a Nun* (religious orders; requiem); "Ash Wednesday" (Holy day in the liturgical year); "The Habit of Perfection" (religious orders).

Savior Pattern — Trace "the Savior" pattern in literature. *The Cocktail Party*, *The Crucible*, *Requiem for a Nun*, *A Fable*.

Luther and Booth — Compare Martin Luther (Osborne's *Luther*) with General William Booth (Lindsay's "General William Booth Enters into Heaven").

St. Joan and Becket — Consider St. Joan and Becket as martyrs. Shaw's *St. Joan* and Eliot's *Murder in the Cathedral*.

Devil, Hell, Man's Fall — Investigate themes of the devil, hell, and man's fall. *Paradise Lost*; *The Tragical History of Dr. Faustus*, Marlowe; *Faust*, Goethe; *The Marriage of Heaven and Hell*; "The Day of Doom," Wigglesworth; "Sinners in the Hands of an Angry God," Edwards; *No Exit*, Sartre.

Journeys — Trace journeys in *The Divine Comedy*, *Faust*, *The Pilgrim's Progress*.

Note the treatment of death in *Murder in the Cathedral*; *St. Joan*; *Faust*; "Death Be Not Proud," Donne; "Thanatopsis," Bryant; "Crossing

the Bar," Tennyson; *Riders to the Sea*, Synge.

Women as Primary Characters

Analyze women as primary characters. *The Cocktail Party*, *Requiem for a Nun*, Electra, Iphigenia, *Salome*, *St. Joan*, *Antigone* by Sophocles.

Faulkner

Note Faulkner's use of "Ode on a Grecian Urn" in *The Bear*.

Rubaiyat

Compare the *Rubaiyat* with Wordsworth's "Tintern Abbey" or "Intimations of Immortality" or with Bryant's "Thanatopsis."

Supplementary References

Supplementary references that might assist the teacher are listed here only as a token of the larger selections available.

Background References

Background. *The Greek Experience*, Bowra; *The Five Stages of Greek Religion*, Murray; *The Hidden God: Studies in Hemingway, Faulkner, Yeats, Eliot, Warren*, Brooks; *From Ritual to Romance*, Weston; *The Scriptures of Mankind*, Braden; *Man Seeks the Divine*, Burtt; *The Search for Meaning in Life* (Readings in philosophy), Davidson.

Religious Texts

Religious Texts and Writings. *The Teachings of the Compassionate Buddha*, *The Sayings of Confucius*, *Mahabharata*, *Ramayana*, *Upanishads*.

Myths

Myth. Bulfinch's *Mythology*; *Mythology*, Hamilton; *The Golden Bough*, Frazer; *Metamorphoses*, Ovid; *The Ring of the Nibelung*, Wagner.

Greek Drama

Greek Drama. *Oedipus Rex*, *Oedipus at Colonus*, Sophocles; *Prometheus Bound*, *The Seven Against Thebes*, *Eumenides*, Aeschylus; *Iphigenia at Aulis*, *Orestes*, *The Bacchae*, *The Phoenician Women*, Euripides; *The Birds*, Aristophanes.

Greek Themes, Religious Figures

Greek Themes, The Bible, Religious Figures. *Tiger at the Gates*, Fry; J. B., MacLeish; *Job*.

Religious Expression in Poetry

Religious Expressions in Poetry. Olney hymns: "Oh For a Closer Walk with God," "There Is a Fountain Filled with Blood," and "God Moves in a Mysterious Way."

England through the Medieval Period. *A Vision of Piers the Plowman*; "Debate of the

Body and the Soul"; "The Pardoner's Tale" from *The Canterbury Tales; Everyman; Abraham and Isaac; The Play of St. George.*

Twentieth Century

The Twentieth Century. Elmer Gantry, Lewis; *The Hollow Men,* Eliot; "God's Grandeur," Hopkins; "The Second Coming," Yeats.

Philosophical Man

Philosophical Man. The Teaching of Reverence for Life, Schweitzer; *Man and Superman,* Shaw; "The Road Not Taken," Frost; "Do Not Go Gentle into That Good Night," Thomas; "When I Have Fears," Keats; "The Chambered Nautilus," Holmes.

UNIT II: MAN SEEKS SOCIAL ORDER

OVERALL OBJECTIVE To extend the individual's awareness of the forces of culture which insure his freedom, his individuality, and his creativity.

SPECIFIC OBJECTIVES (1) To illustrate ways in which man has attempted to create form out of chaos.

Unit 2

(2) To engender a climate of open-mindedness, an attitude of inquiry, and a knowledgeable basis for personal choices.

CONCEPT It is only through active involvement with the human endeavor that man achieves a synthesis of the fragmentary and conflicting forces which determine his response to his environment.

Literary Selections

Literary selections presented here are related to five segments of the overall theme, "Man Seeks Social Order."

Work

Work. "Two Tramps in Mud Time" and "The Death of the Hired Man," Frost; "A Cotter's Saturday Night," Burns; "The Diver," Hayden; "I Hear America Singing," Whitman; "Neighbor Rosicky," Cather; "Under the Lion's Paw," Garland; "When I Consider How My Life Is Spent," Milton; "The Chimney Sweeper" from *Songs of Innocence,* Blake; "The Solitary Reaper,"

Wordsworth; "Ulysses," Tennyson; *The Adding Machine*, Rice; *The Glass Menagerie*, Williams; *Life on the Mississippi*, Twain; *Up from Slavery*, Washington; *My Lord, What a Morning*, Anderson; *Out of My Life and Thought*, Schweitzer.

Designs for Pleasure

Designs for Pleasure. "L'Allegro" and "Il Penseroso," Milton; "Composed upon Westminister Bridge, September 3, 1802" and "To the Cuckoo," Wordsworth; "Pied Beauty," "Hurrahing in Harvest," Hopkins; "To Helen," Poe; "The Deacon's Masterpiece," Holmes; "The Celebrated Jumping Frog of Calaveras County," Twain; "Stopping by Woods on a Snowy Evening," Frost; "Kubla Khan," Coleridge; "Loveliest of Trees," Housman.

The Taming of the Shrew, Shakespeare; *Travels with Charley*, Steinbeck; *Rubaiyat*, Khayyam; *The Classics Reclassified*, Armour; *Beastly Poetry*, Nash; "Ode on a Grecian Urn," Keats; "How Do I Love Thee?", Browning.

Political Man

Political Man. "The Man He Killed," Hardy; "Not to Keep," Frost; "War Is Kind," Crane; "Old Ironsides," Holmes; "Ichabod," Whittier; "Concord Hymn," Emerson; "On Civil Disobedience," Thoreau; "Home Thoughts from Abroad," Browning; "The Prisoner of Chillon," Byron; "London, 1802," Wordsworth; "Shine, Perishing Republic," Jeffers.

The Iliad, Homer; *The Birds*, Aristophanes; *The Seven Against Thebes*, Aeschylus; *Antigone*, Sophocles; *The Trojan Women*, Euripides; *Trial of Socrates*, Plato; *Beowulf; Song of Roland; The Faerie Queene*, Spenser; *Hamlet, Macbeth, Julius Caesar*, Shakespeare; *Gulliver's Travels*, Swift; *The Tale of Two Cities*, Dickens.

Creative Man

Creative Man. Pastorals, Theocritus; "The Banjo Player," Johnson; "Jazzonia," Hughes; "Ulysses," Tennyson; "Ozymandias," "Ode to the West Wind," Shelley; "The Hollow Men," Eliot; "The Keyboard," Verlaine; "Musee des Beaux Arts," Auden; "Sailing to Byzantium," Yeats; *Look Homeward, Angel*, Wolfe; *My Heart's in the Highlands*, Saroyan; *The Bald Soprano*, Ionesco; "The Plan of a Salt-Cellar," Cellini; "Ars Poetica," MacLeish; "Fiddler Jones," Masters; "Goya," Voznesensky; *Essay on Criticism*, Pope.

Sociological Man. The Teachings of the Compassionate Buddha, Buddha; *The Analects*,

Confucius; *Agamemnon*, Aeschylus; *Oedipus Rex*, Sophocles; *Electra*, Euripides; *The Clouds*, Aristophanes; *The Art of Courtly Love*, Capallanus; *Othello*, *The Merchant of Venice*, Shakespeare; *The Miser*, Moliere; "The Deserted Village," Goldsmith; *Les Miserables*, Hugo; *The Lady of the Camellias*, Dumas.

Billy Budd, Melville; *The Scarlet Letter*, Hawthorne; *Winesburg, Ohio*, Anderson; *Sister Carrie*, Dreiser; *Showboat*, Ferber; *Playboy of the Western World*, Synge; *The Crucible*, Miller; "For the Time Being; Chorus," Auden; *Old Possum's Book of Practical Cats*, Eliot; "Chicago," Sandburg; "Mending Wall," Frost; "Richard Cory," "Miniver Cheevy," Robinson; *Spoon River Anthology*, Masters.

"Song to the Men of England," Shelley; "To a Young Girl Leaving the Hill Country," "A Black Man Talks of Reaping," Bontemps; "Penn Station," "Late Corner," Hughes; "Wisdom Cometh with the Years," "Saturday's Child," Cullen; "Full Moon," Hayden; "The World I See," Evans; "Christmas 1959 et cetera," Barrar; *Desire Under the Elms*, Dickens; *The Octopus*, Norris; *Animal Farm*, Orwell; "There Was a Child Went Forth," Whitman; *A Doll's House*, Ibsen.

"The Outcasts of Poker Flat," Harte; "The Cloak," *The Overcoat*, Gogol; *Cry, the Beloved Country*, Paton; "The Bet," Chekov; *USA*, Dos Passos.

ART

As with literature, art also reveals man's search for order. *Work.* Art works honoring man's work include paintings such as *Cotton Pickers, Georgia* by Benton, Dove's *Flour Mill Abstraction*, Moses's *Sugaring Up*, Corbet's *The Stone Breakers*, Picasso's *Woman Ironing*, Van Gogh's *Return of the Miners*, Millet's *The Harvest* and *The Gleaners*, Chardin's *Kitchen Maid*, Vermeer's *The Lace Maker*, and Degas's *Rehearsal of the Ballet on Stage.*

Work
Paintings

Sculpture

Sculptures dealing with man and work are represented by Villon's *The Horse* and Boudin's *Washerwoman on the Shores of La Touques.* Notable architectural structures are the Styling Building, General Motors Research Center (Detroit) and the Johnson Wax Company, Research Center (Racine).

Architecture

Designs for Pleasure. Paintings reflective of man's designs for pleasure are Bosch's

Designs for Pleasure:

Paintings

The Garden of Delights, Dufy's *Racetrack at Deauville*, Monet's *Water Lilies*, Renoir's *Le Houlin de la Galette*, Matisse's *The Dance*, Brughel's *Children at Play*, Fragonard's *The Swing*, and Lebrun's *Mexican Street in the Rain.*

Sculpture

Representative sculptures for a design for pleasure include Apple's *Turpin 6/3/6* (neon sculpture), Giacometti's *Palace at 4 A. M.*, Rodia's *Watts Tower*, and Picasso's *Baboon and Young.*

Architecture

The Sports Palace at Rome is an example of man's design as seen in architecture. Other works are the State Fair Arena in Raleigh, North Carolina; Kalita Humphrey Theater and the Theater of Epidaurus, both in Dallas.

Creative Man:

Paintings

Creative Man. Man's creativity may be evidenced in paintings, such as Mount's *The Banjo Player*, Seurat's *The Parade*, Raphael's *Plato and Aristotle*, Delacroix's *Dante and Virgil in Hades*, Dufy's *Mozart Concerto*, Picasso's *Portrait of Ambrose Vollard*, Caravaggio's *The Musicians*, Shahn's *Silent Music*, and Chagall's *The Green Violinist.*

Sculpture, Woodcuts, Architecture

Other representative works include Lipton's sculpture *Archangel* and Lipschitz's *Man with Mandolin;* a woodcut by Frasconi entitled *Albert Einstein;* and Frank Lloyd Wright's architectural design in the Guggenheim Museum.

Sociological Man:

Paintings

Sociological Man. Art work denoting social comment is revealed in Trumbull's *Declaration of Independence*, Delacroix's *Liberty Leading the People*, Shahn's *This Is Nazi Brutality*, Pippin's *Mr. Prejudice*, Munch's *Anxiety*, Evergood's *The New Lazarus*, Picasso's *Blind Man's Meal*, Lewis's *Forever Free*, and Pippin's *John Brown's Going to His Hanging.*

MUSIC:

Work

Work. Man has revealed his attitude toward work in numerous musical selections. Operas representative of the selections are Massalov's *Steele Foundry*, Wagner's *Siegfried*, Bizet's *Carmen*, and Rossini's *The Barber of Seville.* Other works include McDonald's "Dance of the Workers"; folk songs such as "The Erie Canal," "Shenandoah," "Sacramento," and "Drill, Ye Tarriers, Drill"; musicals: Wilson's *The Music Man*, Rodgers's *Pal Joey*, and Adler and Ross's *The Pajama Game;* and work songs; "I Been Workin' on the Levee," "Casey Jones," and "Down in a Coal Mine."

Designs for Pleasure

Designs for Pleasure. "Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure." --John Dewey.

Music reflecting man's recreative art includes Foss's folk opera "The Jumping Frog of Calaveras County"; Weill's "Down in the Valley"; and Bryan's "Singin' Billy." Blondel's "Richard the Lionhearted" is an example of the music of the early troubadours. Folk music has evolved from various countries: "All Through the Night" (Welch); "Auld Lang Syne" (Scottish); "Alouette" (French Canadian); "Der Tannenbaum" (German); "Barbara Allen" (English); "Deep River," "The Erie Canal," and "Turkey in the Straw" (American).

Other musical compositions contributing to man's pleasure are Tschaikovsky's "The Nutcracker's Suite," Schumann's "Carnival," Handy's "St. Louis Blues," Benjamin's "I Don't Want to Set the World on Fire," along with music of the Fisk Jubilee Singers, songs from Shakespeare's plays, and madrigals.

Humorous characters and characteristics in music may be noted in Debussy's "Golliwog's Cake Walk," Mozart's *The Magic Flute*, Newman's "Green-Eyed Dragon," Rimsky-Korsakov's "Dance of the Tumblers," and Gounod's "Funeral March of a Marionette."

Music from Broadway, the hub of popular music, is represented by Lerner and Lowe's "Camelot," Berlin's "Easter Parade," Porter's "Kiss Me, Kate," Gershwin's "Porgy and Bess," Arlen's "Wizard of Oz," and Styne's "Funny Girl."

Political Man

Political Man. Man's political involvements are reflected in the campaign songs used by American political parties, the national songs of all countries, and war songs. "The Marseillaise," "The Star-Spangled Banner," and "John Brown's Body" are representative of nationalism. From World War I came "Pack Up Your Troubles," "Over There," "Keep the Home Fires Burning," and "How You Gonna Keep 'Em Down on the Farm." "The Last Time I Saw Paris," "Remember Pearl Harbor," and "From the Halls of Montezuma" emerged during World War II.

Creative Man

Creative Man. Real performance is as creative an act as composition. Performance is the completion of a musical work. Artists who have achieved greatness include Louis Armstrong, Richard

Burton, Cab Calloway, Xavier Cugat, Duke Ellington, Andre Kostelanez, Henry Mancini, Elvis Presley, Billy Rose, the Stonemans, Minnie Pearl, Floyd Cramer, Al Jolson, Steve Lawrence, Mary Martin, David Rose, Dimetri Tiomki, Van Cliburn, Chet Atkins, Boots Randolph, and Anton Rubenstein.

Sociological Man

Sociological Man. Scores of musical compositions have revealed man's sociological self: Kern's "Showboat," Gershwin's "An American in Paris," Strauss's "Don Quixote," Bloch's "From Jewish Life," Debussy's "The Engulfed Cathedral," Dvorak's "Songs My Mother Taught Me," Schuman's "American Festival Overture," and Rodgers's "The King and I."

Folk dance and folk songs stem from the people and are natural outgrowths of social situations: "Scarborough Fair," "John Peel," "Lord Randall," Copland's "El Salon Mexico," Loeffler's "Memories of My Childhood" (life in a Russian village), Skilton's "Two Indian Dances," Gillis's "The Alamo" (tone poem for orchestra), Siegmeister's "Ozark Set," and Gilbert and Sullivan's "H. M. S. Pinafore."

Other works include Gounod's "Romeo and Juliette," Bernstein's "West Side Story," Loewe's "Camelot," Stravinski's "Pirandello's Dream," Aleichem's "Fiddler on the Roof," Berlioz's "Kreisleriona," Kern's "Mark Twain," Grenados's "Two Books of Goyescas" (inspired by Goya), Barber's "Knoxville, Summer 1915, and songs of Stephen Foster "Jeannie with the Light Brown Hair," "Beautiful Dreamer," and "My Old Kentucky Home."

Development of the theme "Work"

MAN SEEKS SOCIAL ORDER: "WORK"

For the development of one of the ideas, "Work," suggestions for the implementation of activities and materials in developing worthwhile multidisciplinary learning experiences dealing with a specific theme are presented here.

Theme

"Man's Response to Work" is an illustrative theme that might be utilized in a unit entitled Westward Expansion.

OBJECTIVE The objective is to show how man has fulfilled and perpetuated himself through various interpretations of work.

CONCEPT One's work is his blessing, not his doom.

ACTIVITIES Report on the lives of James J. Hill, Cornelius Vanderbilt, and Annie Oakley.

Represent authentic early dress, for example, the cowboy (Spanish influence) or the Mormons.

Westward Expansion

Research and reconstruct model of an early mining camp, for example, Silver City.

Discuss native materials available to pioneering America. How did these materials determine the design of their architecture? the folklore? the music? their family life?

Research the native backgrounds for influences on art, architecture, literature, government, and music; for example, Georgian influence on public buildings, first homes similar to thatch-roofed dwellings in England, Swedish log cabins.

Report on lives of pioneer painters: Audubon, Federick Remington, George Caleb Bingham, George Catlin, Alfred Miller, Charles Russell.

Write and produce an original historical pageant using folk themes, incorporating art, literature, music, dance.

Prepare radio or TV scripts involving the historical background and folk ideas reflected in the Westward movement.

Research examples of early journalism (for example, William Allen White in the *Gazette*) and construct a newspaper that would deal with the progress and the problems of the early western settlers.

Investigate ways in which work becomes fun through group participation; such as the quilting bees, house raisings, harvesting, corn shuck-

ing.

Relate different kinds of work mentioned in Whitman's "I Hear America Singing" to kinds of work found in folksongs. Construct a collage or assemblage using the themes suggested by the poem.

Collect and compile a glossary of words including their origins which have come through various kinds of work, for example, *six-shooter* (American); *adobe* and *arayas* (Spanish); *gumbo* (African).

Produce a map showing origins of folklore and folksongs.

Write a folksong or folktale relating to a kind of work with which you are familiar.

The Western environment provides inspiration for the creation of significant art expressions. Point out other works to add to this list: *Grand Canyon Suite*, *Mississippi Suite*, *Cowboy Rhapsody*, James F. Cooper, Rousseau, Hudson River painters, Thomas Cole: *Course of the Empire Series*, "I Hear America Singing," Bret Harte.

DISCUSSION IDEAS What does this tell you about frontier women: "If it's ever told straight, you'll know it's the sunbonnet and not the sombrero that settled this country"? --selection from Edna Ferber's *Cimarron*.

The white men made, and broke, many treaties with the Indians in which Indians conceded some lands and were guaranteed their possession of the remainder. If those treaties had been carefully observed, what would have been the effects upon the America of today?

Consider the legality and morality of the vigilance committees of mining towns.

Work brings about man's creative responses in the making of songs which he uses as a part of work experiences: "Drill, Ye Tarriers, Drill," "Blow the Man Down," and "Erie Canal."

Cite evidences of qualities

which the early settlers admired, for example, the strength of the pioneer woman (as in writings of Edna Ferber), the determined spirit of the pioneer man (cattlemen and nesters), the strength of Paul Bunyan, and the skill of Pecos Bill.

Find reflections of different types of work in folklore and folksongs.

Notice evidence of the spirit of settlement found in works such as *The Red Pony*, *Oklahoma!*, and "Under the Lion's Paw."

Investigate how the Western expansion brought the establishment and growth of urban areas. Cite specific examples such as Chicago (Sandburg's "Chicago"; Red Grooms's "Chicago"; the Robie House; musical selections from the film *Chicago*; Carpenter's *Skyscrapers*; Illinois Institute of Technology), San Francisco (the song "San Francisco" and significant cultural institutions, such as the San Francisco Symphony, legitimate theater, De Young Museum, and influence of the Chinese community on the city), and Salt Lake City (architecture of the Mormon Temple and Tabernacle.)

ELEMENTS APPROACH

By studying the medium employed in creating art, music, and literature, the student may grasp a new awareness of the qualities that contribute to the aesthetic value of a work of art.

ART

Line

Line is the most basic of the elements of the visual arts. Through line we may achieve a feeling of depth called perspective. Perspective may be achieved in drawing and painting in several ways: overlapping and diminishing the size of objects, shading (giving form to shape), linear perspective (use of vanishing paint), and aerial perspective (things close are clearly defined; far away, less clearly defined). Examples of these techniques may be noted in De Chirico's *Melancholy and Mystery of a Street*, Trumbull's *Declaration of Independence*, and Goya's *Execution on the Third of May*.

Value

Value is concerned with the use of light and dark. Value produces contrast, as well as volume and depth (by means of highlights and shadows). Examples of works reflecting value are *Raft of the Medusa* by Gericalut, *Seven A. M.* by Hopper, and *Metopes on Parthenon*.

Color

Color has three aspects: value, hue, and intensity. The hue of orange can be changed by adding more yellow or red. The value of orange can be changed by adding more black or white; the intensity, by adding more blue. Because colors are either warm or cool, they bear psychological and emotional connotations. Van Gogh's *Cafe de l'Alcazar* is an example of the use of warm colors while Cezanne's *Card Players* reflects cool colors.

Texture

The way a thing feels or appears to feel is known as *texture*. The painter can vary the texture by the surface on which he works, by the type brush or paint he uses, or by the manner in which he applies the paint.

A sculptor varies texture by the type stone he uses, the type tool with which he carves, or by the finishing of the surface on which he works. Examples of various textures can be noted in *The White Flowers* by O'Keeffee, Van Gogh's *Self Portrait*, Flannigan's *Triumph of the Egg*, and Arp's *Human Concretion*.

Volume and Space

Volume and *space* are depicted in positive and negative forms. Volume can be thought of as the material of a teacup and the inside of the cup as the void. The more space that is included in a design, the less the weight appears to be. Works for study in volume and space are *The Parthenon*, *Chartres Cathedral*, Henry Moore's *Reclining Nude*, Durer's *Agony in the Garden*, and Rembrandt's *Agony in the Garden*.

MEDIUMS AND TECHNIQUES

Mediums and Techniques

Tools employed in drawing are the *pencil*, *pen*, *charcoal*, *chalk*, *pastel*, *crayon*, and *brush*.

Drawing

Types of drawings include the *sketch* (abbreviated form), *study* (preliminary to a more ambitious work), *cartoon* (for transfer to another surface), and the *drawing* (intended as a complete work of art).

Painting

John Marin's seascapes are examples of the use of *transparent water color*, composed of ground pigment with a binder usually of gum arabic or glue. *Opaque water color*, a water base paint with white pigment used for light, includes tempera (used by Andrew Wyeth), gouache (used by commercial artists), and casein (used by Rico Librum).

Oils are pigments mixed with a slow drying oil such as linseed. The paint is thinned with turpentine and may be used on sized canvas, prepared plywood, or masonite. The *fresco* is achieved by pigment ground in water being applied to a surface of damp lime plaster, which on drying incorporates the color into the wall. Michelangelo's painting on the ceiling of the Sistine Chapel is called a *fresco*.

The Egyptians used one of the oldest methods of painting, called *encoustic*. The pigment was mixed with wax and kept plastic by means of heat on a solvent. Karl Zerbe's *Harlequin* is an

example of this type of painting. *Collage* is a French term referring to something glued or pasted. Many variations of collage have become popular: *de collage, de coupage, and assemblage*. Broque and Picasso were early innovators of collage.

Acrylic is a new development in painting that is gaining wide-spread use. A polymer emulsion can be mixed with water and/or polymer medium. It is fast drying and waterproof. *Egg tempera* is a mixture of pigment and yolk of egg.

Graphic Arts

Four basic processes in graphic arts are *relief, intaglio, planographic, and stencil process*. Types of relief (the printing of a raised surface) are evidenced in linoleum cuts, wood engraving, callographs. Durer's *Four Horsemen of the Apocalypse* is illustrative of the relief.

Intaglio is the printing of the incised area of a plate in an intaglio print. Examples of this type of printing are etching, engraving dry point, and aquatint. Molta's *Surrender*, Whistler's *Black Lion Wharf*, Piranesi's *The Prisons*, and Durer's *Melenealia* are examples of intaglio.

The printing of a flat surface, usually from a stone, is called *planography*. The monotype and lithograph are examples of the planographic process. The *stencil* process is a simple one with color directed to cut out areas of paper, thereby permitting color to be transferred to the picture in that area only. The *serigraph* or *silk screen* process is achieved when areas not to be printed are blocked out on the surface of the silk. Ink is forced through open areas of the silk by a squeegee. Sister Mary Corita's *The Beginning of Miracles* is illustrative of the screening process.

Sculpture

Sculpture involves the use of materials such as wood, stone, clay, and metals. Unconventional and new materials have opened up new vistas to the sculptor. Some of these materials are epoxy, plexiglas, vinyl, plastic, neon, polyurethane, and polystyrene.

Carving is a type of sculpture in which the artist cuts away areas to form a three-dimensional design. He employs hammer and chisel-type tools in his work. Examples of carving were done by Michelangelo, John Flannegan, and Henry Moore.

Modeling, another type of sculpture, makes use of plastic-type materials such as clay, wax, or plastercine. *Constructing* is a third type of sculpture and is achieved by putting together objects or materials, sometimes called constructions or assemblages.

Architecture

Types of construction in architecture include the *post and lintel, arch* (corbelled, round, arcade, vault, cross vault, and dome), *steel skeleton, cantilever,* and *stressed concrete.*

New materials used by architects which enable them to form new types of structures are ferroconcrete, glass used as walls and plastics. Some newer constructions are stressed concrete, concrete shells, pneumatic construction, and the geodesic dome.

ARTISTIC ORDER

ARTISTIC ORDER

Every work of art should have enough variety to create interest and enough unity to avoid chaos. *Unity* may be achieved through the factor of nearness, the closer together the more unified; the factor of similarity, similar visual elements of shape, color, or brightness tend to be unified; the factor of direction, the similarity of movement ; and the factor of closure, work lacking continuous direction.

Unity

Balance

Balance is concerned with visual weight. Similar visual weights (symmetrical) may be evidenced in Raphael's *Sistine Madonna*, the Parthenon, and de Vinci's *The Last Supper*. Tintoretto's *Christ on the Sea of Galilee* is illustrative of dissimilar visual weights (assymetrical).

Structure

Structure consists of boundary, axis, lines, point, and size. David Smith's *Hudson River Landscape* is illustrative of boundary (enclosing a given area). Axis, or giving a sense of direction within the given shape, is evidenced in Bingham's *Fur Traders Descending the Missouri*. Albers's *Homage to the Square* shows how similar shapes can be varied in size for interest, distance, and importance.

Orientation and Movement

Orientation determines the direction of the structural axis while *movement* may be created by curving, straight, or jagged lines; light and dark; and color. The *center of interest* is a focal point to which attention is drawn, creating closed form of either mass or space.

The subject or theme determines

the *content*. Expressive content is the emotional effect of the subject matter and/or visual form, such as in Giovanni's *Agony in the Garden* or Gruenwald's *Crucifixion*.

SUPPLEMENTARY REFERENCES

Supplementary References

References which might assist the teacher include Wolfflin's *Principles of Art History*; Utrecht Linens's *The Structure of a Work of Art, Exploring the Nature of a Work of Art, The Principles of Artistic Order*; Rathbun and Hayes's *Layman's Guide to Modern Art*; and Gardner's *Art Through the Ages*.

The National Gallery Slide Lectures present for viewing "Five Techniques of Painting," "Line, Plane and Form in Pictorial Composition," and "Color and Light in Painting."

Also for viewing is the Famous Artist at Work Series, which includes filmstrips about artists working in the areas of sculpture, murals, ceramics, lithography, painting, stained glass, and collage.

MUSIC

MUSIC

The elements of music consist of *tone, time elements, melody,* and *counterpoint*.

Elements

Tone

All musical tone consists of four properties: *pitch* (high-low of tonal sound), *duration* (tone sustained varying length of time), *intensity* (degree of loud and soft), and *quality*. All musical tone possesses a characteristic quality which distinguishes the sound of instruments from the human voice. The quality of a tone is referred to as timbre, tone quality, or tone color.

Time Elements

Music is a time art. Its medium is physical sound, which is not stationary, but moves within a span of time. The *time element*, fundamental to music, is divided into three factors: *tempo, meter, and rhythm*.

Tempo

Tempo, or speed, is determined by terms such as *presto* (very fast), *allegro* (fast), *vivace* (lively), *moderato* (moderate speed), *andante* (moderately slow), *adagio* (slower than *andante*), *lento* (slow), and *largo* (very slow). Tempo is indicated on the musical score by metronome markings.

Meter

The most common *meter* is indicated by duple (2 beats to a measure), triple (3 beats to a measure), quadruple or common (4 beats to a measure), and compound (two or more groups of three to a measure: 6/8, 9/8, 12/8). Irregular metric schemes are shown in Tschaikovsky's *Sixth Symphony* (5 beats to a measure), Stravinsky's *Histories du Soldat* (changed every few measures), the plain song (nonmetric), and music written by some twentieth composers (no signature assigned).

Rhythm

Rhythm is the living source of all the arts. It is easy to feel, but hard to define. Stress or emphasis on a note to make it sound louder is called *accent*. Accent on any note in a series of regularly recurring beats produces rhythm.

Musical tones vary in the length of time they are sustained. Any combination of notes of different duration produces rhythm. Bach's *Passaczylia in C Minor* is based on a theme consisting of alternating long and short notes in triple meter.

A special kind of rhythm called *syncopation* occurs when a note on a weak beat of a measure is accented and held over into a strong beat. Syncopation also occurs when a tone beginning after a beat is carried over into the next beat.

Melody

Melody is a succession of tones arranged in varying pitch, duration, and order to produce a musical idea by instruments and voices, for example, "My Country 'Tis of Thee."

Counterpoint

Counterpoint is illustrated in the round "Frere Jacque" (imitating a single melody), "Long, Long Trail" and "Keep the Home Fires Burning" (combining two or more melodies), and "Triumphal March" from *Aida* (the simultaneous combination of tones into harmony).

Great Forms of Music

The great forms of music may be divided into the *instrumental*, *vocal*, and *dance* forms.

Instrumental Forms:

The *suite*, one of the instrumental forms, may be noted in such old-time dances as the minuet, the gavotte, the jig, and the horn-pipe. Couperin, Purcell, and Bach adopted it. Illustrative of the modern suite, a group of pieces in contrasting mood,

Tchaikovsky's *Nutcracker Suite* and Grieg's *Peer Gynt Suite*.

Rondo

The *rondo*, originally a folk dance in which people danced round and round in a circle, evolved into a short piece of dance music used in the suite. Eventually it developed into a larger form used by Haydn, Beethoven, and Mozart.

Sonata

The *sonata*, as form, is the pattern of one or more of the movements of a sonata (the work as a whole). The first movement of the sonata includes the melody, or theme; the development of the theme; and recapitulation, the return to themes heard at the beginning. Usually slow, songlike, and expressive, the second movement may be in three-part form or rondo form. The third movement is customarily a lively, rhythmic minuet or scherzo. The last movement, almost always fast and spirited, may be in rondo or sonato form, such as in Beethoven's "Pathetique."

Chamber Music

Music played in the nobleman's room took on the name *chamber music*. Inclusive in this group are the solo sonatas; string quartets; duos, trios, and quintets; and chamber orchestras.

Symphony

Among the greatest sonatas for full orchestra, the *symphony*, is Beethoven's *Symphony No. 5*, depicting man's struggle against fate. Other great symphonic works are Beethoven's *Third Symphony (Erocia)* (the glory and tragedy of a great man); Schiller's "Ode to Joy" from the *Ninth Symphony*; four symphonies of Brahms; the symphonies of Berliog, Schubert, Mendelssohn, Tchaikovsky, and Dvorak; and works of modern composers such as Prokofiev, Shostakovich, and Vaughn Williams.

Concerto

The *concerto* is a sonata for one or more solo instruments along with the full orchestra. Among those who have mastered the concerto form are Bach (*Concerto No. 2 in E Major* for violin and orchestra), Mozart (*Concerto in B♭ Major* for bassoon and orchestra), and Brahms (*Concert No. 2 in C Major*).

Vocal Forms:

The *mass*, *choral*, *madrigal*, *lieder and song cycle*, and *opera* comprise the vocal forms of great music.

Mass

The *mass*, a product of early Christianity, was chanted by priest and congregation

during the Roman Catholic services. By 1550, the writings of Palestina and Orlando di Lasso reflected a significant development. Monumental religious works were produced by Bach in his *B Minor Mass* and by Beethoven in his *Missa Solemnis* for voice and orchestra.

Chorale

Additional development appeared in the forms of the *cantata*, *chorale*, and *oratorio*. The *chorale*, a simple, folk-like hymn tune, became a part of the Protestant service during the Reformation, for example, Martin Luther's "A Mighty Fortress Is Our God." Also prominent were chorales of Johann Sebastian Bach.

Cantata

Bach's "Christ Lay in Bonds of Death," "Cantata #4," and Steiner's "The Crucifixion" are examples of the *cantata*, a composition in several sections for vocal soloist, chorus, and instruments based upon a secular or sacred text.

Oratorio

The *oratorio* provides a musical setting of a religious or epic theme for performance by soloists, chorus and orchestra. Illustrative works include Handel's *The Messiah*, Haydn's *The Creation*, and Mendelssohn's *Elijah*.

Madrigal

In the days of Queen Elizabeth, four or five singers would gather round and sing *madrigals* for pleasure. The madrigal, a song for small choruses, were often written in complex counterpoint with playful, tricky rhythms. England made fine contributions through Thomas Morley, William Byrd, and Thomas Wilkes. Excellent French composers were Claude Le Jeune and Orlando de Lasso while Italy produced Claudio Montevecdi.

Lieder and Song Cycle

For solo voice with piano accompaniment, the *lieder and song cycle* may be noted in the works of the German composers Schubert ("The Miller's Daughter"), Schumann ("I'll Not Complain"), and Brahms ("Lullaby"). Debussy wrote a cycle entitled "Chansons de Bilitis" while another French composer, Poulenc wrote "Songs for Children."

Opera and Musical Theatre

The *opera* and *musical theater* emerged, introducing a play in which the words are sung instead of being spoken. It is a combination of music, drama, poetry, painting, and the dance. Representative works include Mozart's *The Marriage of Figaro*, Wagner's *Lohengrin*, Verdi's *Aida*, and Menotti's *Amahl and the Night Visitors*. Kurt Weill's

"Down in the Valley" is an example of a folk musical. Other works composed for the musical theatre and film musicals are Anderson's "Lost in the Stars," Strauss's "Die Fledermaus," and Walton's film music for "Hamlet." A vast number of additional excellent musicals can be cited as illustrative of this musical form.

Dance Forms:

Dance forms comprise another important segment of great musical forms.

Medieval

Renaissance

Baroque

Medieval dances of note were the French *estampie* and court dance *danse royale*. During the *Renaissance*, the slow-moving Spanish *pavane* and the fast-paced French *galliard* were well-known dances. Dances characteristic of the *Baroque* period were varied: *allemande* (German, moderate tempo), *sarabande* (Spanish, slow), *gavotte* and *loure* (French, moderate), and the *hornpipe* (English sailor dance).

Eighteenth Century

Twentieth Century

The 18th C. was introduced to the Polish dances, *mazurka* and *polonaise*. Other familiar dances were the *quadrelle* (French), *tarantella* (Italian), *polka* (Bohemian), and the English *country dance*. Contemporary dances of the 20th C. include the *bolero* (Cuban); *habanera*, *fandango*, and *jota* (Spanish); and the *tango* (Argentinian).

Ballet

Dramatic action interpreted through the pantomime of the dancers is evidenced in the *ballet*. Tchaikovsky's *Nutcracker Suite* and Stravinsky's *Ballet for an Elephant* are examples.

Mediums of the Time-Arts

Mediums of the Time-Arts (*The Source of Sound*) are the *voice* and *instruments*.

Voice:

Soprano, Contralto

Soprano, one of the qualities of the voice, has ranges designated as *coloratura*, *lyric*, and *dramatic*. Another voice quality is the *contralto*, which is comprised of the *mezzo-soprano* or *lyric contralto* and the *dramatic contralto*.

Tenor, Baritone, Bass

Tenor may be either the *lyric tenor*, *lirico-spinto*, or *dramatic tenor*. In the same manner, the *baritone* quality has both the *lyric* and *dramatic baritone*. *Lyric* and *basso profoundo* refer to the divisions of the *bass* quality.

Four stringed instruments are played with bows in the *instrumental medium*: the

Stringed

violin, viola, cello, and the *double bass.*

Woodwinds, Brass, Percussion

Woodwind instruments include the *flute, piccolo, oboe, English horn,* and *bassoon. Brass* instruments are the *French horn, trumpet, trombone,* and *tuba.* Making up the *percussion* group are the *timpani, bass drum, snare drum,* and other percussion instruments, such as *castanets, bells,* and *wood block.*

Completing the instrumental medium are instruments similar to the *piano, harp, organ, guitar, banjo,* and *mandolin.*

LITERATURE

Elements

Sound

Sound, one of the elements in literature, may involve repetition of either a single sound, words, or phrases and sentences. The single sound may be noted in *alliteration* (Coleridge's "Kubla Khan"), *assonance* (Tennyson's "Break, Break, Break"), *consonance* (Dickinson's "I Like to See It Lap the Miles"), and *rhyme.* In Blake's "Introduction to *Songs of Innocence,*" he repeats the word *pipe,* just as Paul uses the word *charity* in his letter to the Corinthians. Churchill's address "Dunkirk 1940" is an example of phrases and sentences being repeated, in this case, the words "We shall fight."

Words

Syntax

Another element, *words,* concerns denotations (lexical interpretation), connotations (associations), and semantics (awareness of ambiguity in language). Through the element of *syntax,* Milton creates the tone or mood in the opening lines of "Paradise Lost." Departure from usual syntactical order was taken by e e cummings in "here's a little mouse."

Rhythm

Rhythm, an element of both prose and poetry, is a sequence of sounds in a free pattern of accents. In rhythm, phrasing, as well as accent, is important.

Meter

Meter is determined by a sequence of sounds in a fixed pattern of accents which regularly recur. Meter is measured by the *foot,* that is, a unit of accented and unaccented syllables. For example, an iambic foot may be noted by the pattern of unaccented/accented syllables in "My heart leaps up when I behold." *Line length* is determined by the number of feet in a line: tetrameter (four feet) as in Blake's

"Introduction to *Songs of Innocence*" and pentameter (five feet) as in Gray's "Elegy."

Verse Forms

Meter, line length, and rhyme scheme determine *verse forms*. The *heroic couplet* may be either open (Keats's *Endymion*) or closed (Pope's *Essay on Man*). The *ballad*, or common meter, is used in Wordsworth's "She Dwelt Among the Untrodden Ways."

Two types of *sonnets* are the Italian, or Petrarchan (Wordsworth's "The World Is Too Much with Us"); and English, or Shakespearean (Shakespeare's "Let Me Not to the Marriage of True Minds"). Other verse forms include the *Spenserian stanza* (*The Faerie Queene*), *blank verse* (Frost's "Birches"), *accentual verse* (Old English poetry), *free verse* and *Hebrew meter* (Oppenheim's "The Slave" and Psalm 51:7-11), and the *haiku* and *tanka*, based on syllable count (haiku-3 lines, arranged 5, 7, 5 syllables; tanka-5 lines, arranged 5, 7, 5, 7, 7 syllables).

Allusion

In "in Just-spring," e e cummings makes use of *allusion* by his reference to *goat-footed*, taken from mythology. Milton alludes to the Biblical "Parable of the Talents" in his poem "On His Blindness."

Notable examples of *imagery* may be found in Hopkins's "Pied Beauty" (visual), Whitman's "To a Locomotive in Winter" (auditory), Tennyson's "The Eagle" (motor), and Keats's "The Eve of St. Agnes (tactile, thermal, gustatory, olfactory).

Figures of Speech

Figures of speech are indirect methods of expression which in some way involve comparisons. The *simile*, a comparison using *like* or *as*, is quite commonly used: "like a patient etherized" from Eliot's "Love Song of J. Alfred Prufrock"; "like some watcher of the skies" from Keats's "On First Looking into Chapman's Homer." In Psalm 23 and Keats's first eight lines of "-Homer," the *metaphor* is used.

Use of part for a whole, or a whole for a part is called a *synecdoche*, for example, "fleet of ten sail" for "fleet of ten ships" or "Missouri won" for "University of Missouri won." Another figure of speech, *metonymy*, uses one word which suggests another, as in "the crown" for the name of a ruler or "the bar" for the legal profession.

"Now sleeps the crimson petal,

now the white," used by Tennyson in his "Song from *The Princess*," is an example of *personification*. *Litotes* is a type of understatement which affirms one thing by negating its opposite: "He's no fool" for "He is shrewd."

Other elements include the *apostrophe*, or address (Shelley's "Ode to the West Wind"), *hyperbole*, or exaggeration (Lovelace's "When I lie tangled in her hair, and fettered to her eye"), *antithesis*, parallel in syntax, but making an opposite statement (Shakespeare's "With mirth in funeral, and with dirge in marriage"), and *irony*.

Irony of statement, saying the opposite of what is meant, is evidenced in Swift's "A Modest Proposal" and in Antony's speech "Brutus is an honorable man." Robinson's "Richard Cory" is an example of *irony of situation* (contrary to what is expected). *Dramatic irony* occurs when the audience has knowledge not held by a character, as in *Romeo and Juliet* when Romeo tells of his happy dream and his assurance that all will be well.

Dialect, Appearance on the Printed Page

While the element of *dialect* was employed by Burns in his "To a Louse" and by Pounds in "The Ballad of the Goodley Fere," e e cummings used the *appearance on the printed page* for effect. His arrangement of the text, his punctuation, capitalization, and type used depart from conventional practice.

Organization

Components of the *organizational* element are *argumentation*, *exposition*, *lyric*, and *narrative*.

Argumentation may be a sermon, oration, debate, newspaper, radio, or television script. *Exposition* includes the treatise, essay (familiar, historical, philosophical), and other writings, such as Plato's *Republic* (political ideas) and *Dialogues* (philosophy), *Meditations* of Marcus Aurelius (practical wisdom), and *Confessions* of St. Augustine (books of devotion).

The *lyric*, which expresses a single emotion, makes use of many literary devices: Landor's "On Death," Wordsworth's "Intimations on Immortality," Sappho's "Odes," Thomas's "In My Craft of Sullen Art," and Frost's "The Pasture."

Narrative is a fourth type of

organization. The elements of the narrative include *plot* (or two plots as in *King Lear* and *Anna Karenina*), *characters*, *setting* (time and place), *theme* (author's point of view, idea, and understanding of life), and *narrator* (may vary as in *The Sound and the Fury*).

Methods of presenting a narrative vary. *Chronologically* is one method that may be used. Henry James in his *Portrait of a Lady presented one character through the eyes of another.* In *The Ring and the Book*, Robert Browning *presented a story as it was known to different people. Relating a story after a long passage of time* was the method employed by Conrad in *Youth* and by Eliot in *Journey of the Magi*. James Joyce's *stream of consciousness* and the *kaleidoscopic* presentation of many sequences of events as in Benet's "John Brown's Body" are two other methods of narrative development.

Poetry also is used to present a narrative: *epic* (*Iliad*, *Odyssey*, *Beowulf*, *Song of Roland*), *literary epic* (*Paradise Lost*, *Aeneid*), *medieval romance*, and the *ballad* ("Lord Randal," *The Rime of the Ancient Mariner*).

In prose fiction, writers utilize the *short story*, *novel*, *anecdote* (Plutarch's *Lives*), and the *novella*.

In drama, the playwright presents his narrative through *division by acts and scenes*, *use of dialog*, designing the *appearance of characters to give information about themselves*, *emphasizing what is said by the setting*, and *giving importance to stage directions*.

Medium

The *medium* of literature is language. Theories are differing concerning the *origin of language*. For example, some claim it is divine origin (gift from the gods); others, imitations of sounds in nature ("bow-wow" theory).

Origin of Language

Language is *characteristically*: symbolic, systematic, arbitrary, acquired, changing, based on custom, regional, stylistic, and functional. The functions of language are both interpersonal and intrapersonal, for example, in transmission of culture and history, in the communication of ideas, in

Characteristics

accumulation of knowledge, and in discovering a source of pleasure, humor, and enjoyment.

The *spoken language* is concerned with production of sound, transmission and reception of sound, and phonology. *Written language* involves the origin and history of writing, characteristics of written language, and a comparison of different systems of writing.

Language Structure

Morphology, syntax, comparison of different language structures, and the grammar of a language are involved in the *structure of language*.

Semantics

Semantics, as a medium of literature, seeks importance in areas of context, connotation, denotation, and ambiguity in language. It pursues use of the metaphor as a way of thinking and expresses a need for a rich vocabulary of the senses. The means of the semantic growth of words is through similitude, abstract-concrete, genus-species, structure, operation, irony, and metaphor.

Aesthetics

What is a literary work? Wellek and Warren in *Theory of Literature* state: "...a highly complex organization of stratified character with multiple meanings and relationships."

One can approach literature *intrinsically* through a study of the work itself by exploring the *mode of existence* of the work (sound, meaning, objects represented), and by noting formalist criticism (Ransom, Ong, Empson).

The *extrinsic approach* to literature considers literature viewed through biography (Saint-Beuve), psychology (Neitzche's *The Birth of Tragedy*), society, ideas (*Babbitt*), and other arts (Lessing).

Literary Criticism

A representative sampling of literary criticism includes the classical (Aristotle's *Poetics* and Longinus's *On the Sublime*), Renaissance (Milton's *Paradise Lost*), neoclassical (Pope *Essay on Criticism*), romanticism (Goethe's *Conversations of Goethe* and Schiller's *Aesthetical Letters*), 19th C. (Sainte-Beuve's *Saint-Beuve on His Own Method*), and 20th C. (Frye's *Anatomy of Criticism*).

Creative Process

Freud deals with the creative process in *On Creativity and the Unconscious*. Other similar works are Richards's "The Poetic Process and Literary Analysis" and Schneider's *The Psychoanalyst and the Artist*.

THIS PAGE WAS MISSING FROM THE DOCUMENT THAT WAS SUBMITTED TO ERIC DOCUMENT REPRODUCTION SERVICE.

I. PERIOD TO 500 B.C.

SOCIAL STUDIES

Primitive Man: Old Stone Age

During the Paleolithic period man was essentially a migratory hunter, primarily concerned with his own survival. Indicators show he was more identifiable with animal than human behavior and could not comprehend natural cause.

New Stone Age

During the Neolithic period man began to acquire both material belongings and the leisure time with which to exploit his inventive capacity. His primary concerns were fertility and the weather. His leader was the priest, who functioned as intermediary between man and the weather.

Early Civilized Man

The power and position of the "intermediary" began to grow and change in accordance with man's desire that he might placate the forces of nature on which he was still largely dependent. In his enforced realization that in centralized strength lay some measure of security, we notice powerful leaders emerging: Hammurabi in Mesopotamia, the pharaoh in Egypt, the patriarch in Hebrew society, and the emperor in the East.

Particularly noteworthy of this period is the accomplishment of the Israelites, who while fighting repeated wars, managed to develop a monotheistic religion.

MUSIC

Primitive Man

During the Paleolithic period man experienced music by living with sounds of nature, by enjoying rhythmic move-

ments such as animal-like dancing, by stomping the ground, by clapping hands, or by slapping on the body. His instruments were rattles, scraper (stick, shell, bone, gourd), stamped pit, ribbon reed, and holeless flute.

Primitive Man: Old Stone Age

During the Neolithic period man had more time to devote to song and dance. His instruments included slit-drum, stamping tube, flute with holes, trumpet, ground-harp, ground zither, and musical bow. Other instruments discovered in late Neolithic excavations were rubbed wood, basketry rattle, xylophone, jews' harp, nose flute, transverse trumpet, friction drum, and drum stick. Their principal techniques embraced plucking and rubbing; they did not know the use of the bow on the string.

New Stone Age

The ancient Sumerian civilization provided the oldest record of a musical system. Music schools for the training of the temple singers were established in various centers of the land. Their instruments were clappers, cymbals, bells, rattles, drums, pipes, and some types of trumpets. They preferred instruments such as the lyre, harp, and lute and combined them to produce King Nebuchadnezzar's orchestra.

Early Civilized Man:

Mesopotamia

Music played an important part in the lives of the Egyptians. The rich had their own company of musicians and dancers for entertainment. The less wealthy could hire troupes for special occasions. When Syria came under the influence of Egypt, the Egyptians were brought into contact with an exciting sort of music produced by orchestras of girls. While there was no system of notation established, the Egyptians considered music a sacred expression and felt that melodies had divine power or "ethos."

Ancient Egyptians

"The Song of the Harper" expressed a pleasing philosophy: *Set singing and music before thy face. Cast all evil behind thee and bethink thee of joy.*

Judging from many Biblical references, music was important among the Hebrews. Their music, of a ritualistic nature, included unison singing, chanting, and antiphonal singing. Their instruments were mostly Egyptian with the

Early Hebrew

ram's horn and shophar their own innovation.

Chinese and Mongolian

The Chinese and other Mongolian peoples used music extensively. The Chinese invented the major scale almost the same as it is used today and made particular use of a five-tone scale (pentatonic).

Ancient Hindu

India

The Aryans, or ancient Hindoos, were the opposites to the Chinese. They had vivid imaginations and were romantically inclined. Their music was confined to unison singing and playing. It was in India that bow instruments had their origin in a simple, primitive, one-stringed instrument. However, instead of plucking, man used a bow to produce vibrations.

ART

Old Stone Age

Extant examples of the work of Paleolithic man have been found engraved and painted on the cave walls in Lascaux, France, and Altamira, Spain.

Mesolithic, Neolithic, Bronze and Iron Age

Man's creative genius is reflected in the monumental work of *Stonehenge* in Salisbury, England. Dolmens, tombs or monuments, are composed of great single stones set on ends and topped with large slabs. The single megaliths in Brittany, along with handmade Neolithic pottery, make us aware of prehistoric man's efforts to express himself aesthetically.

Primitive Man

All Ages

Primitive man has created beautiful and useful works of art in all areas of the world. The African ceremonial mask illustrates their imagination, and food containers, their practicality. The Easter Islanders are a mystery with their huge "tiki" heads. Central American pyramids and statues arouse curiosity, as do the totems and masks of the Indians of Canada. American Indians were quite versatile in their crafts of weaving, making of jewelry and tools, and devising portable homes.

Egyptian: Old Kingdom

In Egypt in the Old Kingdom, the Ka, or soul, was dependent on the body for its existence; hence, the pyramids are tombs, built for the preservation of the body.

Architecture. The *Pyramids*

· Period to 500 B.C.

of Khafre and *Khufu* at Gisa are examples of man's amazingly accurate engineering. Sculpture. Life-size statures of the kings were made of wood, Diorite, and limestone: *Khafre, Ranofer, Hesire.* Painting. In the Old Kingdom, man used painting principally as an accessory to relief design. An exception is the famous tomb painting, *Geese of Meidum* (IV Dynasty).

Middle Kingdom

Architecture. The buildings of the Middle Kingdom were mostly brick and have crumbled. Remains indicate that they were of the pyramid-complex type. Sculpture. Man reduced the size of his sculpture as evidenced by the obsidian head *Amenemhet III*, which is five inches tall. Painting. During the middle period painters were called on to decorate walls of palaces and tombs because of the ease of painting with a brush as compared to carving with a chisel. Useful objects. Man began to create inlaid jewelry, scarab bracelets, jeweled collars, and perfume bottles, in addition to beautifully carved spears.

The Empire

Architecture. Nobles and kings hollowed burial chambers deep in cliffs. Rock-cut tombs were approached by long corridors through concealed entrances. Temples not only provided a king a place to worship his patron god but also served him as a chapel after his death. Tombs contained pylon gateways (facade); halls composed of rows of columns, called hypostyle; and columns featuring a flower and bud motif. High columns in the center provided a clerestory for light to enter. Examples of man's burial chambers are the *Temple of Horus* and the *Temple of Amun.*

Sculpture. Sculpture at this time was an integral part of the temple. Both sculpture in-the-round and relief were popular. Many sculptures remain, such as the famous *Nofretete* from Amarna. Painting. Gay, colorful paintings reflecting man's everyday life remain. Paintings on sculpture such as *Nofretete* and on the columns of the *Temple of Amun* were impressive embellishments to architecture and sculpture. Paintings were also done on papyrus.

Mesopotamia

Architecture. Sumerian architecture was exclusively of brick, as no stone or timber was available. A ziggurat, characteristic structure

in Sumerian cities, was a tower with ramps for ascents. The *Ziggurat* at Ur is an example of this type of structure. Sculpture. Relief panels, alabaster vases covered with panels of figures, and figures carved from shells and limestone tell of man's spiritual past. His courage is depicted by a stele, showing a phalanx of spearsmen, and by an inlaid panel from Ur, showing a chariot being pulled by four onagers. Some of these inlaid designs are almost predictions of the mosaic art. Useful objects. Although no painting as such existed, beautifully tooled work was applied to objects, adding color, such as the Bull's head of gold foil and lapis lazuli (a stone of beautiful blue). Man expertly fashioned helmets and cups of gold.

Assyrian

The Assyrian adapted Sumerian art forms to meet the demands of an imperial state. Architecture. Palaces were large complexes of rambling structures, covering many acres. The *Sargon's Palace* and *Temple* at Dur-Sharrukin has two entrances, one a ramp for vehicles; the other, a stairway leading to the main entrance. There are small rooms grouped about courts. The facade is composed of an arched doorway flanked by towers decorated with brilliantly colored glazed tiles.

Sculpture. An impressive Assyrean work, the *Guardian Bull* from the Palace of Ashurnasirpal II at Nimrud, is a sculpture of a winged bull with a human head and five legs. Other notable works are the *Dying Lioness*, a relief sculpture from Nineveh, and the black obilisk of Shalmaneser III

Chaldean

Architecture. The *Ishtar Gate*, excavated in Chaldean Babylon, is the best example of their contribution to the arts. Sculpture. *Lion of Procession Street* features glazed tile, raised slightly in a relief design. Other relief decorations are the Marduk temple tile reliefs of sixty life-size lions.

When Nineveh fell in 612 B.C., the Chaldean kingdom was established in the south area

At the same time, the Medes-Persians were established in eastern plateaus

Architecture. The *Palace of Persepolis* is the most important source of knowledge of Achaemenian architecture. Sculpture. Low relief panels along the stairway to the Royal Audience Hall in Persepolis show a serene way of life through man's superb workmanship.

Architecture. Aegean buildings

Greek:

Aegean

(Crete, the Island of Minos)

were neither tombs, temples, nor fortresses, but rather palaces for kings and retainers. Lintel systems of architecture with bulbous columns that had cushionlike capitals, tapering from top to bottom, were constructed. The *Palace of Minos* at Knossos was so constructed.

Sculpture. The bull was a favorite subject of the Minoan sculptor. The mother goddess and other figures in terra-cotta were also popular, such as the ivory figure of *Girl Toreador* and *Girl in a Swing* in painted clay. *Painting*. Frescoes as *Toreador Scene* from Knossus and *Flying Fish Fresco* from the Island of Melos are typical of painted subjects. *Useful objects*. Gold utensils, pottery, vases, metal jewelry, and terra-cotta provision jars are a few of the objects fashioned by the early Aegean man.

Mycenae

Architecture. The Mycenaean palace was less decorative and more fortress-like than the Minoan palace. Illustrative of Mycenaean building are *Citadel* at Tiryns, *Citadel* at Mycenae, and the beehive tomb, called the *Treasury of Atreus*. *Sculpture*. In the sculpture of the age, man captured in gold and stone hunters attacking lions. Ivory carvings and plaques are also examples of Mycenaean sculpture. *Painting*. Frescoes at Tiryns are typical of the painting. *Useful objects*. Funeral masks of gold, along with cups and vases, are extant.

Archaic Period

1100-500 B.C.

Architecture. The first temples were of wood; later they were duplicated in more permanent and sculptural materials. Limestone and marble were used as in the early Doric stone temples at Olympia, Corfu, Delphi, Aegina, and Cyrene. *Sculpture*. The first life-size statues were frontal, majestic, and stylized, as in the figures on the Archaic Acropolis. *Pottery*. The first truly Greek pottery style was geometric in decoration and block-figured.

4500-2100 B.C.

LITERATURE During the period before 500 B.C. early civilized man was primarily concerned with his supranatural relationships. This is reflected in the early religious writings, in myths, and in epics which deal with man's origins and way of life.

By the time the Christian religion emerged, the eastern civilizations of Sumeria, Assyria,

and Babylonia--with the exception of Egypt--had reached their cultural maturity and had lost their power. However, the ancient Chinese, Hindus, and Hebrews were able to transmit their cultures through their writings.

Chinese

The Chinese culture reached its peak in the fifth and sixth centuries when Lao-Tzu and Confucius established China's rival religions, Taoism and Confucianism. Although Confucius wrote little himself, he did contribute through ardent scholars much knowledge of Chinese history, along with *The Book of Songs*, which were sayings and lyrics, and the *Analects*, collections of his sage sayings.

India

Hindu
2000-800 B.C.

The oldest writings in any Indo-European tongue were the *Vedas*, ancient hymns and prayers composed by holy men. The *Rig-Veda* is one of the four great collections and the source of the other three.

Following the Vedic hymns, there arose numerous mystical commentaries on the universe, called the *Upanishads*, which embodied the Hindu religious beliefs. India's folk epic, *Mahabharata*, consists of 100,000 couplets of stories and essays. The "Gita," a poetic essay, is a famous section of the *Mahabharata*. A second epic, the *Ramayana*, reflects much fine narrative poetry.

Buddhist

Buddha left no writings of his own, only his beliefs, which have been the subject of volumes of Buddhist scripture. From *The Teachings of the Compassionate Buddha*, we have the "Sermon at Benares," the "Parable of the Mustard Seed," "Universal Love and Good Will," and "Buddha's Farewell Address."

Hebrew

The Sacred Writings were written by various Jews between 900 and 400 B.C. Later other books were added, presenting a collection of folklore, national history, and religious code. Their writings were direct and contained much imagery.

Select reading may be found in the *Psalms*, songs of praise which proclaim God's majesty in 97 and his creations, in 8 and 19. *Proverbs* are books of wisdom; *Isaiah*, prophecy; *Deuteronomy*, law; and *Job* and *Ruth*, tales of God's mercy and love.

* Period to 500 B.C.

Period to 500 B.C.

Supplementary References

To assist the teacher, the following references are suggested for further investigation.

Social Studies

Bernhard W. Anderson, *Understanding the Old Testament* (Prentice-Hall, 1966); Lionel Casson, *Ancient Egypt* (Time-Life, 1965); Samuel Noah Kramer, *Cradle of Civilization* (Time-Life, 1965); Maimonides (Rabbi Moses ben Maimon), *The Guide for the Perplexed, trans. by Shlomo Pines* (University of Chicago Press, 1963); Lewis Mumford, *The City in History* (Harcourt, 1961); A. Leo Oppenheim, *Ancient Mespotamia: Portrait of a Dead Civilization* (University of Chicago Press, 1964); Edward H. Schafer, *Ancient China* (Time-Life, 1967); Lucille Schulberg, *Historic India* (Time-Life, 1968); *The Apocrypha: An American Translation, trans. by E. J. Goodspeed* (University of Chicago Press, 1966); and *The Book of the Dead, trans. by E. A. W. Budge* (Barnes and Noble, 1949).

Available films include "Cave Dwellers of the Old Stone Age" (EBF, 18 min.), "Egypt: Cradle of Civilization" (EBF, 12 min.), "Mystery of Stonehenge" (two parts-McGraw-Hill, 57 min.), "Pre-Historic Man in Northern Europe" (EBF, 14 min.), "The Ancient New World" (Churchill, 15 min.), and "Israel" (International Film Foundation, 30 min.).

Filmstrips to consider are "The Epic of Man," "Life Before Birth," "Man Inherits the Earth," "Stone Age People of Today," "The Dawn of Religion," and "Neolithic Folk Today."

Music

References related to music include William F. Albright's *From the Stone Age to Christianity* (Doubleday and Company, 1957); Willi Apel, *Harvard Dictionary of Music* (Harvard University Press, 1944); H. E. Barnes, *An Intellectual and Cultural History of the Western World* (Barnes and Noble, Inc.); Marion Bauer and Ethel Peyser, *Music Through the Ages* (Putnam, 1946); Curt Sachs, *The History of Musical Instruments* (W. W. Norton, 1940); and Percy Scholes, *Oxford Companion to Music.*

Available films include "History of Music in Sound" (EAV), "Ancient and Oriental Music"(Educational Record Sales, EAV), and "2000 Years of Music" (EAV).

ART

Suggested *art* references are Helen Gardner's *Art Through the Ages* (Harcourt Brace, 1959); *Horizon Book of Lost Worlds* (American Heritage, Doubleday); Ladislas Segy, *Sculpture Speaks* (Lawrence Hill and Company, 1955); *Horizon Book of Ancient Greece* (American Heritage, Doubleday, 1965); and *An Introduction to Music and Art* (William C. Brown, 1964).

Films of additional interest are "Mysteries of Stonehenge" (McGraw-Hill) and "Yucatan: Land of Maya"(Haeffler).

Filmstrips include Warren Schloat's "African Art Series" and "Ancient Greece and Rome"; "The Minoan Age"(Life); and "Greek Art and Artist" (Eye-Gate).

Literature

In the area of *literary* works, references include Thomas Bulfinch's *Mythology* (The New American Library Inc., 1960); Norma L. Goodrich, *Ancient Myths* (The New American Library Inc., 1960); *Old Testament*, and *The World's Great Religions* (Time-Life).

Available films are "Buddhism" (McGraw-Hill) and "Hindu World" (Coronet). Recordings of interest are "Ramayana" (Folkway), "Book of Job" (Caedmon), and "Psalms" (Spoken Art).

II. PERIOD 500 B.C. - 300 A.D.

SOCIAL STUDIES

Greece

During this period in man's civilization, powerful cultures and equally powerful concepts developed. In Greece, there was progression from a subservient, fearful, and superstitious people to a powerful political nation. However, the rivalry between militaristic Sparta and imperialistic Athens, together with the inability of the people of Greece to maintain the balance between freedom and responsibility, led to decline. The Hellenistic period, after Alexander's conquests, was one of continual internal and external strife, paving the way for Roman conquest.

Because of this peninsula's availability to outside attack, the people of Rome

developed along practical and militaristic lines. The initial monarchistic government was overthrown in
Rome 509 B.C. in favor of a republican government, the results of which were imperialism and a rising middle class.

During the Empire period under Augustus, professionalism excluded both the masses and the intellectuals, who turned to the Eastern mystery cults and to religious theory to counteract their inward unrest. After Augustus, the Empire began to decline and the Germanic barbarian invasions began around 100 A.D.

MUSIC

Greeks Instruction in music and gymnastics provided the educational foundation for the ancient Greeks. Information concerning these experiences came through the writing of philosophers and literary men. For the Greeks, music implied the art of performance (singing and playing), the Muses, the science of music, and music as a part of ethical training for the harmonious adjustment of the soul.

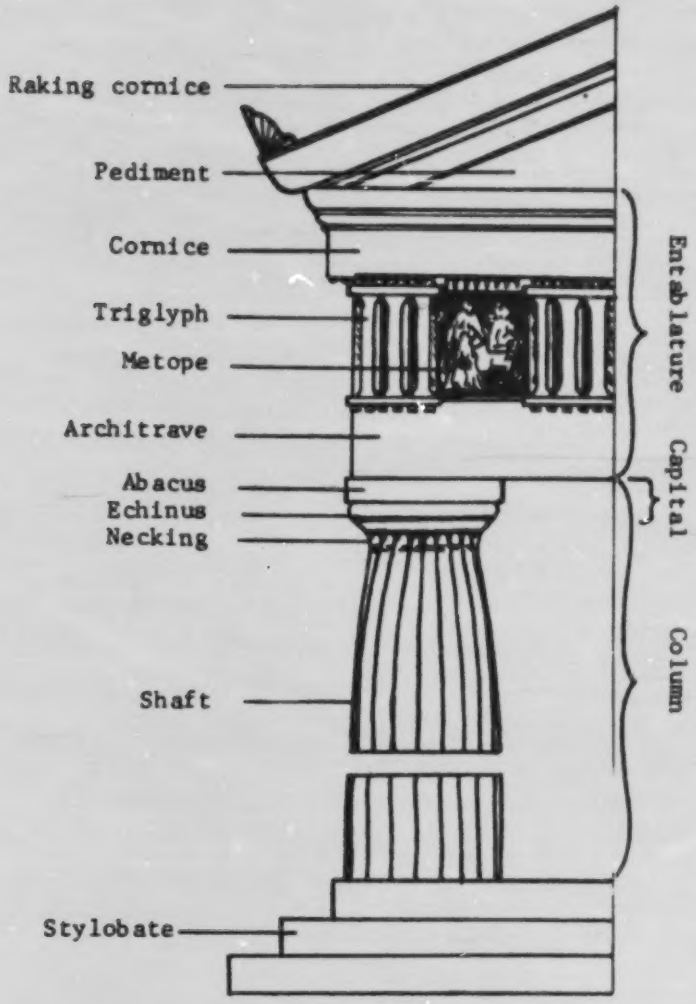
The principal instruments--the lyre, kithara, and aulos--had special functions, and the ideas they reflected dominated Greek thought. Music was used as an accompaniment to drama and poetry. Truly, the art of this era remains a symbol unsurpassed for its devotion to truth and beauty.

ART

Greece 5th C. *Architecture*. The Periclean building program in Athens was the great contribution of this period. The *Parthenon*, *Erechtheum*, and *Propylaea* at Athens were among a few of the magnificent structures of the Golden Age. *(See illustration on next page.)*

Sculpture. The more relaxed and moving sculptures of this period were occasionally rendered in bronze, as well as the more frequently used marble. Such figures as the *Charioteer of Delphi*, *Descobolos* (Discus thrower), and the sculptures of the *Parthenon* by Phidias will always be recognized among the finest sculptures that man has created.

Painting. We know from literary evidence that schools of painting existed in archaic and classical Greece. Two painters of note are Polygnotus (a sculptor as well as painter, who placed



DORIC ORDER

figures one above another to suggest depth) and Apolladorus, the "shadow-maker," who experimented with shadow and light to make figures appear round.

Useful objects. Red-figured pottery on which paintings became freer and more graceful were made. Jewelry and coins are among crafts of the period.

· Period 500 B.C. - 300 A.D.

Hellenistic (400 B.C.-100 A.D.)

Architecture. The temple of Apollo at Didyma (Miletos) and the theater at Epidaurus are prime examples of the architecture of this period. *Sculpture*. Changing ideas of the time made themselves manifest in sculpture. The sculptors were not as honest regarding their material, or the stone, as previously. The tendency was toward capturing the soft flow of a garment rather than the integrity of the marble: *Hermes with the Infant Dionysos* by Proxiteles, *Nike of Samothrace*, and *Old Market Woman*. Prior to this period, sculptors always presented the female figure clothed, but during the Hellinistic period several pieces (the *Venus of Milo* and *Aphrodite of Cyrene*) were portrayed nude.

Painting. No painting of this era is extant, but a colorful battle scene between Alexander and Darius and a mosaic from the floor of the House of Faun was supposed to have been inspired by a 4th C. Greek painting.

Etruscan

Architecture. One Etruscan innovation was the regular town plan later used by the Romans. The origin of their temples may have been from Greece, as they resemble the Greek prostyle plan. They constructed mostly of wood and sundried brick in the post and lintel system with heavy wooden superstructure above an entableture of brightly painted terra-cotta. The emphasis was on a highly ornate facade.

Sculpture. The sculpture of the Etruscans was influenced by the Hittites and Aegean and archaic Greeks as depicted in the conical hats and upturned toes. They did both relief sculpture and sculpture in the round. They designed elaborate sarcophaguses and preferred to work in clay and bronze rather than stone.

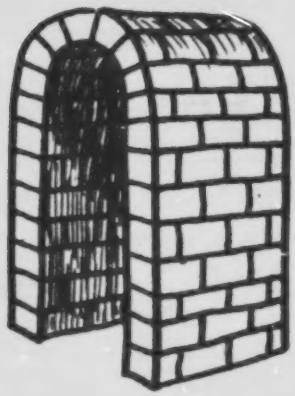
Paintings. Tomb paintings were done usually in fresco although some were painted directly on stone ceiling and roof designs. They were chiefly conventional and contained geometric patterns. Wall scenes with funerals, banquets, dancing, athletic contests, and hunting as subjects were popular. The Etruscans accented individual man and pictures of his activities rather than mythological

· Period 500 B.C. - 300 A.D.

subjects. *Useful objects*. Bronze vessels, mirrors, urns, and jewelry were among the objects created. The Etruscans invented the safety pin.

Roman

Architecture. The Roman dwellings were of three types: the romus, or private house; the villa, or country house; and the insula, or urban house with an apartment on each story. Windows and loggias faced the street as well as courtyards. As exhibited in the public buildings, Rome was heir to techniques and aesthetics of Etruscan and Hellenistic pasts. Romans solved for the first time in western history the problem of enclosing large volumes of space. They developed the arch, dome, and vault with the use of concrete, which they invented. Examples of their important works are the *Arch of Titus*, *Pantheon*, *Arch of Constantine*, *Colosseum*, *Baths of Diodetian*, and *Basilicia of Constantine*.



BARREL VAULT

CROSS VAULT

Sculpture. The first early Roman sculpture was of terra-cotta figures, bronze containers and busts. Later shiploads of Greek marbles and bronzes were brought to Rome by generals and provincial governors to adorn their palaces. When these supplies were exhausted, copies were made or Greek artists were employed to create new ones. To expedite the copying process, the Romans devised a method of casting in which a mold was made from

the original, and plaster copies were made. Not all Roman sculpture was imitation; some Romans excelled in portrait sculpture. Some free-standing sculptures of merit are *The Emperor Augustus* and a marble bust of Hadrian.

Painting. As there were few windows, considerable wall space was available for decoration. The interests of the Roman painter were far wider than his forerunners. He, too, painted mythical and historical subjects, but he was inclined to scenes of architecture and landscapes. Genre and anecdotal paintings and still life paintings seem to be Roman innovations. *Useful objects*. Other forms created by the Roman craftsmen were cameos, coins, and vases.

Greek

LITERATURE During this period the poet Homer, writing of the Trojan War, gave the best interpretation of the spirit of man. The playwright Aeschylus attempted in his plays to define the relationship between power and individual freedom.

The ideals of the Greeks were expressed by Socrates and Aristotle ("Know thyself" and "Nothing in excess"), Sophocles (*Oedipus Rex*), Euripides (*Electra*), and Aristophanes (*The Birds*). All depict the tragic and comic sense in Greek experience.

Roman

The Roman political skills made the oratory of Cicero and the histories and chronicles of Caesar and Plutarch the favorite forms of literature. Vergil's *Aeneid* (particularly Book VI, "The Lower World") was later used by Dante as his guide through hell and purgatory in *The Divine Comedy*.

With the advent of Christianity was evidenced a combination of Greek idealism with that of Christianity, which had an oriental flavor and was tinged with Judaism.

SUPPLEMENTARY REFERENCES Antony Andrews, *The Greeks* (Knopp, 1967); C. M. Bowra, *Classical Greece* (Time-Life, 1965); F. R. Cowell, *The Revolutions of Ancient Rome*

· Period 500 B.C. - 300 A.D.

Social Studies

(Praeger, 1963); Edith Hamilton, *The Greek Way* and *The Roman Way* (Norton, 1965); and *Life Stories of Men Who Shaped History from Plutarch's Lives*, ed. by Edward C. Lindeman (Mentor, 1964).

Suggested films include "Life in Ancient Greece," "Life in Ancient Rome," and "Greece: Cradle of Culture" from the Museum Extension Service and, from EBF, "The Humanities," "The Age of Sophocles," "Athens: The Golden Age," "Plato's Apology: The Life and Teaching of Socrates," "Aristotle's Ethics: The Theory of Happiness," "Emperor and Slave: The Philosophy of Roman Stoicism," and "The Spirit of Rome."

Music

Music references of interest include C. M. Bowra, *The Greek Experience* (Mentor); Edith Hamilton, *The Greek Way to Western Civilization* (Mentor); and Arnold Toynbee, *Greek Civilizations and Characters* (Mentor).

Four filmed lessons in the jumanities, *Classical Greece*, are available from EBF. EAV offers the recordings "2000 Years of Music" and "Ancient and Oriental Music."

Art

Recommended for further *art* exploration are Vitruvius, *The Ten Books of Architecture* (Dover, 1960); M. F. Briguet, *Etruscan Art* (Tudor Publishing Company, 1961); and Frank Brown, *Roman Architecture* (Braziller, 1962).

For viewing are "Buried Cities" (International Films) and Warren Schloat's filmstrip "Ancient Greece and Rome."

Literature

Suggested references to the *literature* of the period are H. E. Barnes, *An Intellectual and Cultural History of the Western World* (Reynal and Hitchcock, 1941); J. H. Brested, *Conquest of Civilization* (Harper and Brothers); and Edith Hamilton, *The Greek Way* (Mentor).

For viewing, the Encyclopedia Britannica Humanities Program is recommended: "The Age of Sophocles," "Aristotle's Epics," "Athens: The Golden Age," "The Character of Oedipus," "The Odyssey: The Structure of the Epic," "The Odyssey: The Return of Odysseus," "The Odyssey: The Central Themes," "Oedipus Rex: Man and God," "Plato's

Apology," "The Recovery of Oedipus," "The Character of Oedipus," "Greek Lyric Poetry," and "Aeneid."

For listening are Caedmon's "Antigone" (Sophocles), "Modes" (Euripides), and "Oedipus Rex" (Sophocles); from Warner Brothers is the recording of Plato's "Dialogues."

III. PERIOD 300 A.D. - 1400 A.D. (*Middle Ages*)

SOCIAL STUDIES

Eastern Europe:

Christianity

Beginning with the acceptance of Christianity by the Emperor Galerius in 311, Christianity rapidly rose to a position of dominance in Western public life. One cannot exaggerate the influence of the Christian church on Medieval civilization. It was the Church that provided educational and vocational training for the small minority of people who were to lay the foundations of a new era. Monks provided Renaissance man with the classical heritage necessary for the birth of humanism.

Byzantium

For the most part, the Byzantine Empire enjoyed power and prosperity from its beginnings under Constantine until its fall. Byzantine government was essentially one of theocracy, or "caesaropapism," despotism, and paternalism. Byzantium served as a bastion for orthodox Christianity in the East. Its cultural influence on Eastern Europe and Russia was considerable.

Islam

In 622 A.D. the new religion of Islam (Muslim) began with the *Hejira* of Mohammed, the Prophet. Expansion reached its zenith under the Omniad dynasty by 750 A.D. The empire encompassed Spain, North Africa, the Near East, and reached far into Southeast Asia. The Islamic influence provided a basis for Medieval scholasticism, and left an indelible stamp on Spanish culture.

Africa

In Africa, the empires of Ghana (Kumbi), Mali, and Songhai produced powerful kings arising from a progression of family grouping, clans and clan states, village states, and kingdoms. The rulers were strongly influenced by Islam, particularly

King Askia Mohammed, who drew upon Islam's culture to make vast improvements both in the government and in the educational system.

Western Europe:

Dark Ages

With the decline and eclipse of Roman authority came the breakup of the former Empire into petty states and the nuclei of future national states. This was largely an agricultural and a fighting (feudalistic) society, whose only concern was preserving itself. For the average peasant, the world ended at the limits of the manor to which he was attached. The unit of government was sufficiently small that each individual could know the workings of the whole system.

Romanesque

Between 900-1000 A.D., towns sprang up in Europe. They had gained their impetus from feudalism, from the increase of land devoted to architecture, and from the development of markets by the monasteries. National states were beginning. England was united under William the Conqueror; France, under Hugh Capet. Kingdoms appeared in Denmark, Norway, and Sweden. With the establishment of Charlemagne's Palace School, the revival of learning began.

Gothic

To a great measure, the results of the Crusades helped to mold European civilization for years to come. The breakdown of serfdom resulted from the noble's need for money and his absence during the Crusades. This absence in turn enabled women to begin to dominate medieval life, and the Courts of Love developed along with the Cult of the Virgin.

By 1000, an economic revival had begun in Europe with the rise of urban centers as a result of increased commerce and industry. Craft and trade guilds came to dominate much of urban life. By the end of this period there existed in France and England a semblance of legislative, governmental bodies. The rising urban middle class was soon to support exploration, the arts, centralized government, religious reforms, and, later, democracy.

MUSIC

Roman

The rise and fall of Roman civilization, as well as the rise of the Christian church and its spread, is important to the understanding of cultural development. Much of the Roman music was borrowed from the Greeks

and was used for festivals and war. The trumpet and drum spoke of conflict in a man's heart, as well as in the life of a people.

Christian Influence

However, in the reign of Augustus a child was born in Bethelem of Judea, and this event was destined to change the world. A new religion was born called Christianity. These believers scattered through the Roman world, teaching the doctrine of mercy and peace. In Rome they met with terrible persecution, but neither persecution nor the threat of death marred the power of this new faith. Their music was written and performed to serve God. It was a sort of communication between man and God with the church controlling the types and character of music.

Byzantine Influence

Christian music took its form and liturgical order from the Byzantine church and Jewish temple and was usually polyphonic. Since instruments were associated with pagan rites, music was vocal. It was at this time that the "Gregorian Chant," the first important music form, appeared. As the church grew, one of the most important musical developments, a liturgy called "the mass," emerged. Secular music was carried on by minstrels and troubadours, but little of it was written down.

Gothic

In the Gothic period there was a break with the past by a gradual swing toward humanism. Harmony, one of the basic elements of Western music, was achieved by polyphony, or counterpoint, and homophony. Architecture, sculpture, painting, and music of the Gothic period were the expression of religion, mysticism, and scholasticism that permeated the age. Cathedrals were adorned with every art form known to man. Great organs were built into the churches, and Giullaume Machant created a complete polyphonic setting for the mass "Agnus Dei."

ART

Early Christian

Architecture. When Christianity was officially recognized after 313 A.D., it became possible to erect places of worship, called basilicas, which were suitable to the demands of Christian liturgy.

The basilica form was variously treated, not standardized. Some had transepts; some did not. Old St. Peter's Basilica in Rome, built

in 333 A.D. and destroyed in the 15th C., was the most famous building of its type. Later a central-

EARLY CHRISTIAN BASILICA

plan church was developed. The dominent structural device was the dome covering the central portion.

Sculpture. Sculpture in the round existed, but because of its kinship to "graven images," they were not often produced. There were stone, marble, and ivory relief designs and decorative capitals on columns. Furniture also used inlay and carved reliefs.

Painting. The mosaic decoration of large wall areas and tempera pen and ink illustrations, known usually as miniatures, were executed for religious manuscripts. *Useful objects*. Textiles and weaving became important. The chalice was a product in the field of metal work.

Byzantine (726-1453)

Architecture. The central-plan was almost exclusively used with variations on the Greek cross. Domes covered the cross and domes on pendentives were raised on drums. Interiors were covered with mosaics or frescoes which were executed in strict accordance with observed customs.

Sculpture. Artistic representations of all sacred personages were outlawed by the emperor, so artists were forced to flee or express their talents in secular terms during this Iconoclas-

tic controversy. Carved ornaments were used, but monumental sculptures were never encouraged. The Byzantine sculptor was called upon to carve small statues and reliefs, particularly in ivory, to adorn books and caskets.

Painting. The Iconoclastic controversy was stilled after 843 A.D., which permitted the portrayal of sacred images; still a rigid system for decoration was enforced. The lovely *Enthroned Madonna and Child*, painted on wood is such a painting. *Mosaics*. The mosaic of this period took precedence over painting. Many had gold backgrounds. The artists distorted proportions and elongated figures. Another characteristic was the negative or reverse values on portraits (high-lighted areas become dark and shadowed areas light).

Useful objects. Metal work and textiles were very important adjuncts to other arts. Furniture was covered with metal, ivory, and enamel plaques. Heavy embroidery with metal thread embellished rich vestments. Enamels of the cloisonne type were also used.

Barbarian (400-750)

Architecture. Of the few extant examples of architecture, *The Tomb of Theodoric* in Ravenna is the only complete structure remaining with solid masonry, a central-plan, arches, and a dome of a large single stone hollowed into the shape of a saucer.

Sculpture. During these years in this area sculpture disappeared as a technique except for a few isolated workshops in southern France and Italy where early Christian traditions were faithfully preserved. In Ireland many crosses remain from this period. *Painting*. The beginning of Early Medieval painting in the decoration of manuscripts emerged. The *Book of Kells* was written and decorated by Irish monks in 700 A.D.

Caroligian (750-987)

Architecture. The Early Christian basilica was adapted to the needs of the parish and clergy. Basic Roman principles of construction and methods for maintaining harmonious proportions were still available to these stone masons. Innovations were choirs for monks in the nave, an apse for

* Period 300 A.D. - 1400 A.D.

royal burial places, and the inclusion of towers.

Illumination. The Caroligian artist of the Palace School at Aachen was the illustrator of manuscripts of the gospels and other sacred texts. He emphasized surface ornamentation, such as in the Utrecht Psalter, written at Hautvilliers or Reims, France, about 830 A.D. *Useful objects*. Gold book covers and ivory carvings were made at this time, as well as the bronze doors of Cathedral of Hildesheim.

Romanesque (1000-1100)

Architecture. The architect of this period had several problems to solve: obtaining space for large crowds, providing circulation, building solid fireproof structures, and admitting light. Some characteristics of buildings of this period were the semi-circular arch; recessed arch; compound arch (one or two arches under one larger arch); increased length of nave; thick, continuous walls of massive, quite closely spaced, piers; stone vaults; intersecting groin vaults; vaults over aisles flanking the nave (thereby carrying thrust to thick outer walls); clerestory windows; and simple decorations. Many regional types of the Romanesque existed; England followed closely the Norman types. In Germany and Italy the type was distinctively Romanesque.

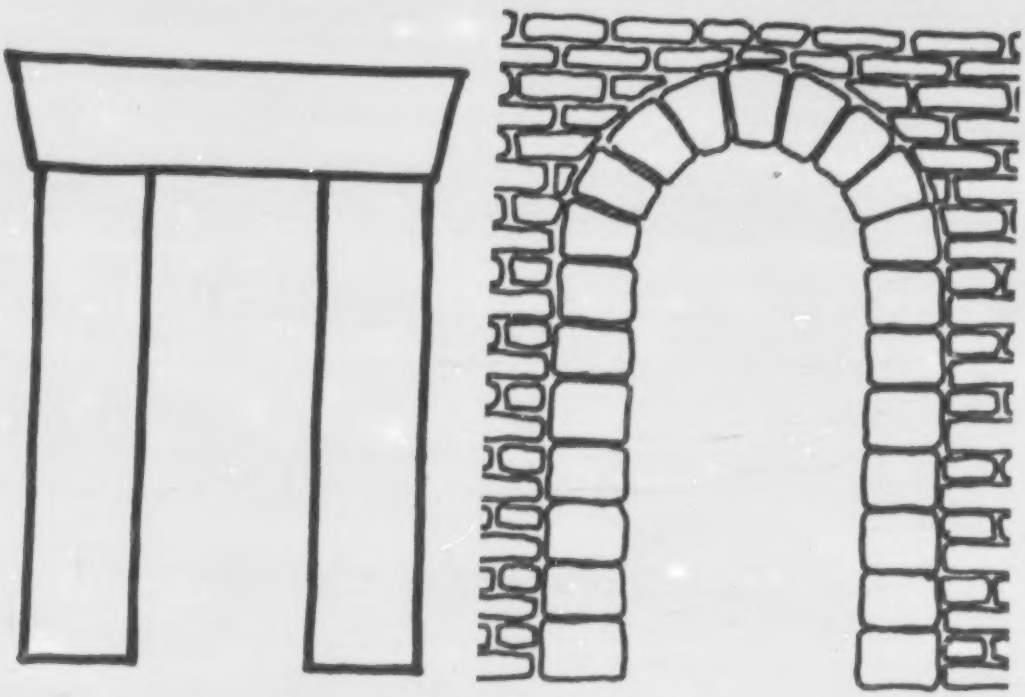
ROMANESQUE CROSS SECTION

· Period 300 A.D. - 1400 A.D.

Sculpture. As stone buildings began to rise it was inevitable that the sculptor turn to surviving Roman sculpture as inspiration. This he did, not only in stone, but in ivory carving and metalwork. The sculptor was limited to areas such as different parts of the portals. In the interior he was limited almost exclusively to the capitals and to the alters; therefore, most decoration was relief sculpture only.

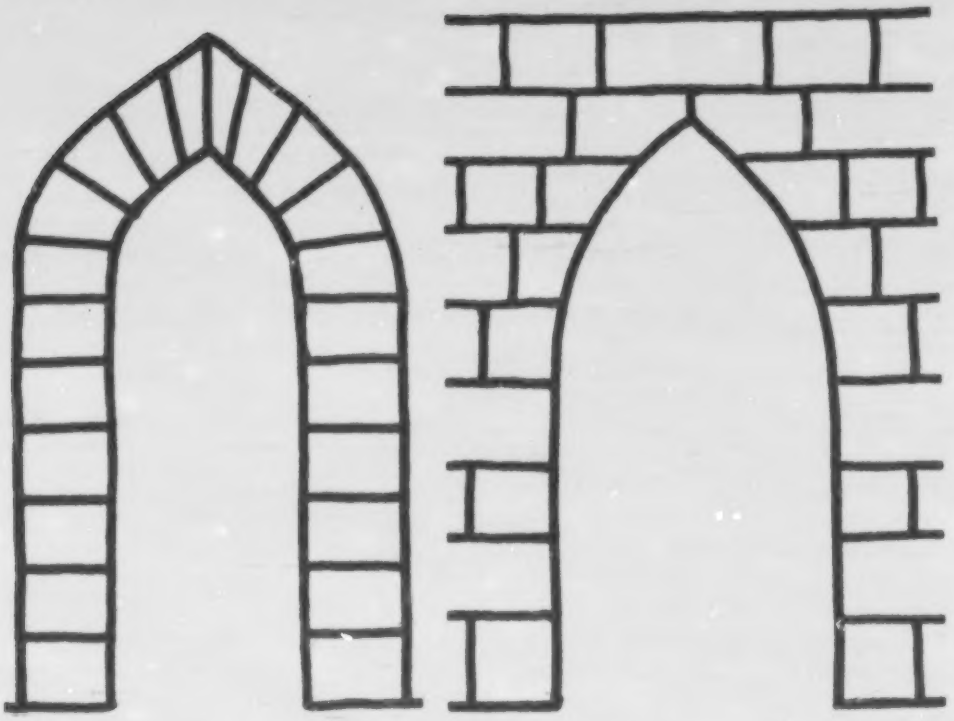
Painting. Often the relief sculpture was painted; very little of this survives. Figures and religious scenes were often painted on walls and vaults. Miniature paintings in religious manuscripts continued to be an important monastic activity.

Useful objects. Frames for miniatures were popular during this era.



POST AND LINTEL

ARCH



GOTHIC ARCH CORBELED ARCH

Gothic (1140-1400)

Architecture. Gothic architecture developed from the Romanesque. Characteristics of the Gothic church are the flying buttress, ribbed vault, tracery windows, stained glass windows, elongated sculptural figures, pointed arches and gargoyles. Examples of the Gothic church are Amiens Cathedral and Notre Dame of Chartres, which is considered by many to be the most beautiful of its type.

Sculpture. Sculptured columns began to dominate facades of cathedrals with kings and queens, the majesty of Christ and the apostles. These were called Royal Portals. *Painting*. Two distinct trends existed in Italian paintings of the 13th C. One, Sienese, was distinctly medieval; the other, Florentine, was more obscure in its origin.

Useful objects. Stained glass windows were used as early as the fourth century. Examples of this art form are from the Rose Window at Chartres. Decorative manuscripts, bronze crucifixes, candlesticks, and ornamental liturgical vessels were used during this Gothic era.

· Period 300 A.D. - 1400 A.D.

LITERATURE

During the earlier part of the Middle Ages the spirit of the people was expressed in their mythology and their hero stories. In the folk-epics (*Beowulf*, *Song of Roland*, and *Song of the Niblungs*) one sees the warrior's world of the first half of the medieval period. The group ideal of these times is revealed in the religious literature (particularly the lives of the saints) and in the morality plays. The purpose of this literature was to instruct the common people.

Romanesque

Gothic

In his "Prologue" to the *Canterbury Tales*, Geoffrey Chaucer illustrates the problem: "How are new ways compatible with what we have always known?" It remains for Dante Alighieri in *The Divine Comedy* to achieve a literary synthesis of medieval life.

SUPPLEMENTARY REFERENCES

H. S. Bennett, *Life on the English Manor* (Cambridge, 1960); David Douglas, *William the Conqueror: the Norman Impact upon England* (University of California Press, 1964); Anne Fremanthle, *Age of Faith* (Time-Life, 1966); Jeffrey, Russell, *Dissent and Reform in the Early Middle Ages* (University of California Press, 1965); Gerald Simons, *Barbarian Europe* (Time-Life, 1968).

Social Studies

From EBF, for viewing, are "Major Religions of the World" (20 min. each), "The Medieval Crusades" (28 min.), "The Medieval Guilds" (21 min.), "The Medieval Knights" (22 min.), and "The Medieval Manor" (22 min.). Filmstrips from SVE include "The Migration of Medieval Peoples," "Feudalism," "The Medieval Church," and "Medieval Towns and Cities." A kit, "History and Culture of Africa," available from Valiant, contains 20 transparencies and 62 overlays.

Music

Recommended *music* references are Willi Apell, *Gregorian Chant;* Hugo Leichtentritt, *Music History and Ideas* (Harvard Press, 1951); and Homer Ulrich, *Music: A Design for Listening* (Harcourt-Brace).

For viewing, *An Audio-Visual History of Music* (EAV) and *Music 100* (American Book Company). For listening, *Music of the Middle Ages* (Lyrichord), *Masterpieces of Music Before 1750*,

Chanson de Troubadours (Harmonia Mundi), *Gregorian Chant* (Columbia).

Art

Suggested *art* references are Howard Saalman, *Medieval Architecture* (Braziller, 1962); H. W. Jansen, *Key Monuments of the History of Art* (Prentice-Hall, 1959); John Canady, *The Lives of the Painters* (Norton, 1969).

For viewing, "Four Great Churches" (Life), "Art Portrays a Changing World" (Aleman); and "Byzantine Empire"(Coronet).

Literature

Literary references include *The Middle Ages* (College Outline Series); C. S. Lewis, *The Allegory of Love; A Study in Medieval Tradition; The Portable Medieval Reader* (Viking).

For viewing, "Mystery of Stonehenge" (McGraw-Hill) and EBF's "The Medieval Guilds," "The Pardoner's Tale," and "Prologue to Canterbury Tales." For listening, Caedmon's "Beowulf," "The Second Shepherd's Play," "Tristan and Iseult," and "Chaucer's Canterbury Tales."

IV. Period 1400 A.D. - 1600 A.D. (*The Renaissance*)

SOCIAL STUDIES

The Spirit of Adventure

In part, the rise of the wealthy commercial city (the dominant social unit) was responsible for the Renaissance and its early development in Italy. The spirit of adventure, which began with the Crusades, culminated in the 16th C. with world-wide exploration. Economic arrangements became a separate field of human thought.

During this period, the characteristic form of government was autocracy in the predominant form of absolute, divine-right monarchy. General corruption in the hierarchy of the church led to the Reformation, and ultimately to a trend toward national churches.

Humanism

The Renaissance stressed the individual and sacrificed the group, and humanism was transformed from an imitation of classics to a faith

in the ability of man. Scientific theory led to Deism, and to a rejection of supernatural, mythical, emotional, and natural law.

MUSIC

The essence of the Renaissance is the essence of man himself--a period in history dedicated to the rebirth of classical learning. Materialism and individualism brought new incentives for living. The church remained the greatest patron of the arts, but music moved into the household of the aristocracy as well. The religious music spoke of the serenity of God and man. Josquin des Pres in his "Ave Maria" used the most generally used principle of organization, that of repetition and contrast.

Palestrina reached a new high in liturgical music. Hymns, anthems, motifs, and sacred forms were created by such composers as William Byrd, Guillaume De Fay, Orlando Gibbons and Tomas Victoria while Don Carlo Gesualdo, Claudio Monteverde, and Thomas Morley excelled in madrigals and secular forms.

ART

Architecture. During the Renaissance the temple was no longer the typical building. Features of the architecture were windows decorated with pediments-either triangular or rounded-overhanging cornices, pilasters, ornamented pediments, domes on drum and small and high drums. The most important French example is the Louvre court facade designed by Pierre Lascot and Jean Gojon. Italian examples are the Cathedral of Florence and the Villa Rotunda by Andrea Palladio.

Sculpture. Renaissance sculpture began with the broad naturalistic sculpture of the late 14th C. This was infused with new vitality and movement. Monumental, three dimensional form with robust energy developed, typified by Michelangelo's *Moses*, *David*, and *Pieta*.

Painting. Most of the paintings of this period had a religious theme and were commissioned for churches. Many of the wealthy honored their patron saints. Other paintings used pagan themes or combined Christian and pagan. Painters in the north

remained Gothic in spirit many years into the Renaissance. High Renaissance artists were frequently versatile, working in painting, sculpture, and architecture, as did Michelangelo, who considered himself a sculptor, but was a genius in many arts.

LITERATURE

Humanism

During the Renaissance, man gained insight into the ancient philosophies without the darkening cloak of the Church dimming his vision. The beginning of humanism was first noted in the writing of Petrarch.

The invention of printing in the 15th C. broadened the growth of learning. Erasamus, the foremost writer during this time, anticipated the Reformation. With the Reformation came writers such as John Milton and Jonathon Edwards, a Puritan preacher.

Just as the drama became the most popular form of entertainment, culminating in the works of William Shakespeare and Ben Jonson, the favorite literary form was the romantic epic (Spenser's *Faerie Queene*). Songs and sonnets were also favored lyric forms, such as chivalric romances (*Don Quixote*), tales of adventure, fables, allegories, and character sketches.

The prose of this period was less than commendable, excepting the essays of Sir Francis Bacon.

SUPPLEMENTARY REFERENCES

Social Studies

John R. Hale, *Age of Exploration* (Time-Life, 1966); Edith Simon, *The Reformation* (Time-Life, 1966); G. W. O. Woodward, *A Short History of Sixteenth Century England* (Mentor, 1960).

Music

Suggested *music* references are Manfred Bukofzer, *Studies in Medieval and Renaissance Music* (Norton, 1950); Cecil Gray and Phillip Hazeltine, *Carlo Gesualdo, Prince of Venosa, Musician and Murderer* (Paul French, 1926); Oliver Strunk, *Renaissance* (Norton); Ernest Walker, *A History of Music in England* (Oxford, 1952).

For viewing, Colin Stearne's *Music and the Renaissance* (10 films, NET, 1958).

For listening, from Nonesuch are "Music of Shakespeare's Time," "Renaissance Vocal Music," and "Renaissance Music for Brass"; from RCA "Masterpieces of Music Before 1750"; and EAV's "Shakespeare and Music."

Art

Art references include *Great Painters and Great Paintings* (Reader's Digest Association, 1966); John Canady, *The Lives of the Painters* (Norton, 1969); Hans Tietze, *Treasures of the Great National Galleries* (Phaidon); and Lawry Bates, *Renaissance Architecture* (Braziller, 1962).

For viewing, Warren Schloat's "The Renaissance" and "Michelangelo," "High Renaissance" (McGraw-Hill), "Florentine Art of the Golden Age" (National Gallery of Art), and "The Gates of Paradise" (Life).

Literature

References to *literature* of the period are *World Literature, Volume 2* (College Outline Series); Norman Ault, *Elizabethan Lyrics* (William Sloane Association, 1949); John Hollander, *Jonson* (Yale University).

For viewing, from the Encyclopedia Britannica are "As You Like It," "Hamlet," "Julius Caesar," "Macbeth," "Midsummer Night's Dream," and "Don Quixote." For listening, from Caedmon are "Everyman," "Sonnets, Shakespeare,""Antony and Cleopatra," "King Lear," and "The Taming of the Shrew"; from Folkway, "Julius Caesar" and "English Ballads."

V. PERIOD 1600 A.D. - 1700 A.D.

SOCIAL STUDIES In England. France, and Russia the monarch continued to reign supreme. In America, where the English were the dominant colonizing force, the agrarian South and the industrial North were established by the end of the century.

In the area of scientific development one thinks immediately of Sir Isaac Newton and his concept of a universe which operated like a

machine, with God becoming a sort of celestial stationary engineer.

Liberalism and naturalism found expression in the writing of John Locke, who based his entire thought upon the idea that there is a "natural law" which operates in the affairs of men in their political problems.

MUSIC

Baroque

The term *baroque* may well describe the 17th C. style in the arts. In music there were two main lines of development: opera with arias and recitatives, oratorios and cantatas. There was an emancipation of instrumental music. For the first time two styles were purposely used together-the old of the Renaissance and the modern ornamented style of the baroque.

Tonality as a basic concept brought about new ideas. Homophony became as important as polyphony. Johann Sebastian Bach and George Fredrick Handel were "the giants" of this period, but the music of Giovanni Gabrieli, Domenico Scarlatti and Antonio Vivaldi captured the spirit of the baroque.

ART

Baroque and Rococo

Baroque often refers to the art of the 17th C. The term may come from the Portuguese, *barroco*, meaning "irregularly shaped pearl."

Architecture. In baroque architecture the space became independent and alive. Facades were independent of the mass and space in the buildings. Piers and columns became massive and forceful while landscaping, sculpture, and painting became as a unit. This period was one of the most dynamic in the history of western culture.

In the rococo buildings, space was subdivided and diffused. Light was abundant and revealing. Murals on walls and ceiling were an extension of the architecture and a feeling of airy cheerfulness prevailed.

In Italy one of the giants of baroque was Gian Lorenzo Bernini, who conceived the

* Period 1600 A.D. - 1700 A.D.

Palazzo Chiri Odescalchi in Rome. In France, Jules Hardouin Mansart built Church of Les Invalides in Paris. In Austria and Germany, because of the Thirty Years War, the economic level was low. There was no High Baroque period until very late in the 17th C.; however, John Dientzenhoger designed the Abby Church in Banz, Germany.

In England, Indigo Jones and Sir Christopher Wren were perhaps the most famous of architects. The rococo in Italy was expressed by Flippo Raguzzini with his Piazzo S. Ignagio in Rome.

Sculpture. At this time sculpture was an integral part of architecture and landscaping, for example, the Baldachino over the high altar in St. Peter's in Rome.

Painting. A staggering quantity of many kinds of paintings were produced at one time throughout Europe. Most art historians present this period geographically, even though artists were beginning to move frequently from place to place. Thus even national boundaries lost their meanings as to the culture of this time.

Renaissance art had been primarily religious. Now, in addition to religious paintings, art in many instances were executed to popularize truths about the State, and resulted oftentimes in persuasive art that sometimes verged on propaganda.

In England , paintings were taking a different direction with the work of William Hogarth, who did a series of scenes from "Marriage a la Mode." Peter Paul Rubens and Sir Anthony van Dyke were Flemish painters during this era.

LITERATURE The 17th C. was heralded by a wave of intellectual, spiritual and physical activity. In this age the lofty verse of John Milton and John Dryden, as well as the metaphysical conceits of John Donne, expressed the intellectual spirit.

Baroque

At the same time the cavalier

· Period 1600 A.D. - 1700 A.D.

poets manifested in their verse an underlying pessimism which scientific discoveries invariably foster in any century.

Restoration drama was brilliant, but morally lax. In America the literature was functional for the most part, consisting of diaries, sermons, letters, and histories.

SUPPLEMENTARY REFERENCES

Social Studies

The Annals of America, Volume 1 (EBE, 1969); G. B. Aylmer, *A Short History of Seventeenth Century England* (Mentor, 1960); Charles Blitzer, *Age of Kings* (Time-Life, 1967); Godfrey Davis, *The Early Stuarts, 1603-1660* (Oxford University Press, 1959); Stuart Hampshire, *The Age of Reason* (Mentor, 1965).

Music

Suggested *music* references are Manfred Bukofzer, *Music in the Baroque Era* (Norton, 1947); and Hugo Leichentritt, *Music History and Ideas* (Harvard Press, 1940).

For viewing, "Handel and His Music" (Coronet, 1957), "Time for Bach" (Film Image, 1950),"Great Composers" (EBF), "Instruments of the Orchestra" (EAV). For listening, "Growth of Instrumental Music" (EAV), "Riches of the Baroque" (Educational Record Sales), and "Tonal Counterpoint" (Educational Record Sales).

Art

Art references include Henry A. Millon, *Baroque and Rococo Architecture* (Braziller, 1961) and Hans Tietze, *Treasures of the Great National Galleries* (Phaidon, 1954).

For viewing, Warren Schloat's "The Baroque" and "The Enlightenment," and "The Baroque" (McGraw-Hill series).

Literature

References to *literature* are Encyclopedia Britannica's "Paradise Lost" for viewing and for listening, Caedmon's "Paradise Lost" and "English Poetry: 17th C."

* Period 1600 A.D - 1700 A.D.

VI. PERIOD 1700 A.D. - 1800 A.D.

SOCIAL STUDIES

The Age of Reason

During the 18th C., social philosophers (Diderot, Rousseau, and Kant) influenced the thinking of their own countrymen and, in some instances, precipitated revolutionary reaction beyond their own boundaries.

Also making their appearance were social scientists, historians, political writers, and social satirists. Particularly associated with this development were Adam Smith, Edward Gibbon, Jonathon Swift, Thomas Paine, Benjamin Franklin, Alexander Hamilton, and John Jay.

The Age of Revolution:

America

In America, geographic advantages, the brilliant leadership of Washington, and substantial aid from the French contributed to the final success of the undertaking. Colonial forces were strengthened by freedom-seeking Negroes, who had been promised their freedom in exchange for fighting. Negroes in the 18th C. colonial period also contributed to the history of the United States in the advancement of medicine, literature, politics, and architecture.

France

In France, where reforms were long overdue, the Third Estate declared themselves a National Assembly, and shortly before the end of the 18th C., feudalism in France had ended. Louis XIV had been executed as a traitor, and a strong military dictator, Napoleon, had become Emperor.

Industrial

Because Great Britain had suffered less from invasion or civil war, it was natural that the Industrial Revolution should begin there. It was first felt in the textile industry, but by no means ended there. Immediate and projected results on both sides of the water were the appearance of the factory system, the trend toward urbanization, the development of the working class, the development of corporations, the formation of labor unions-and the resultant myriad attendant abuses and problems.

MUSIC

During this era there came a revolution in all phases of life. Because reason was thought necessary for

Rococo

success in any endeavor, the period has been called the "Age of Reason." It was a century of order and symmetry. Everything was formalized through intellect. There was an urge for intellectual, political, spiritual, and artistic freedom. A style called *rococo* emerged and dominated the period for a time. This style emphasized pleasantness and beauty.

Neoclassicism

Another movement, *neoclassicism*, sought to express the classic ideas from Greece and Rome. While music did not succumb to the rococo spirit, it was indeed influenced and the lasting classic period emerged.

Classic

Some of the world's great music came from this period in the perfect creations of Mozart and Haydn. The operatic works of Mozart (*The Magic Flute* and *The Marriage of Figaro*) and the symphonies of Haydn (*The London* and *The Clock*) are inspiring examples.

ART

Architecture. The emigrants to America hurriedly constructed shelters of a "make-shift" type; any enclosure could become a shelter. When houses of any permanence were constructed they were of the type known to them in Europe, crude wattle and daub, thatched roof structures, little if any better than the huts and wigwams of the Indians.

Later in the South, where abundant materials were available, homes were constructed of brick, stone, and wood. The oldest home still standing in the Southern colonies is the Adam Throughgood house (1636) in Princess Anne County, Virginia. The first brick house had been built in 1612.

In New England the homes followed the exposed wood frame, filled with wattle and clay, topped with steep gabled roofs. The *House of Seven Gables*, Salem, Massachusetts, built in 1668 is an example of a sturdy, draft-proof home with clapboard covering. Around 1640 the Swedes brought to the United States the log cabin. This was quickly accepted and became the traditional home of the pioneer.

Southern homes before 1800 were built of brick, weather-board and log. Some characteristics were chimneys for each room at the

ends of the house and large windows, for example, *Cragfont* in Sumner County, Tennessee. Notable buildings before 1800 are *Monticello*, designed by Thomas Jefferson and the buildings at Williamsburg, Virginia.

Sculpture. The first sculpture in America was basically useful. Tools were made by hand, many with decorative handles, created with respect for the material and for the use to which the object was to be put. Weather vanes, decoys and children's toys were made by the early American craftsman or perhaps by the pioneer himself. Some of the early tombstones were objects of beauty and pathos.

Painting. The first American painters were artists who provided picture signs for stores and taverns. Two famous early paintings were of little Margaret Gibbs (1670) and of Ann Pollard (1721) both anonymous and examples of limning at its height.

LITERATURE The classic era, or "Age of Enlightenment," in English Literature brings to mind the rationalistic views of the century as expressed by Alexander Pope in *Essay on Man*. It was an era of brilliant political and social satire, exemplified in the works of Jonathon Swift, Richard Sheridan, and Voltaire. The beginnings of the Romantic spirit find their expression in the poetry of Thomas Gray and Robert Burns.

In America the pen proved mightier than the sword in the fiery propaganda of Thomas Paine and Patrick Henry, the poetry of Philip Freneau, and the dignified prose of Thomas Jefferson, author of the *Declaration of Independence*. In the life and writings of Benjamin Franklin, the picture of "the complete American" began to emerge.

SUPPLEMENTARY REFERENCES Peter Gay, *Age of Enlightenment* (Time-Life, 1966); R. W. Harris, *A Short History of Eighteenth Century England* (Mentor, 1965); P. J. Mantoux, *The Industrial Revolution in the Eighteenth Century* (Macmillan, 1958); E. S. Morgan, *Birth of the Republic 1763-1789* (University of Chicago Press, 1956).

Social Studies

Additional references for viewing include "The Development of the American Republic" (SVE), "The American Revolution" and "The Industrial Revolution" from EBF, "A New World and a New Hope," "The English Settlements," "Establishing Social Life in a Wilderness," "Revolution and Independence," "A New Experiment and a New Nation," and "The Development of the Thirteen Colonies."

Music

Suggested *music* works are Charles Burney, *An Eighteenth Century Tour in Central Europe and the Netherlands* (Oxford, 1959); Adam Carse, *The Orchestra in the Eighteenth Century* (Cambridge, 1940); E. J. Dent, *Mozart's Operas* (Oxford, 1945); Karl Geiringer, *A Creative Life in Music* (Norton, 1946).

Filmstrips recommended are "Don Giovanni" (EAV), "Marriage of Figaro" (Brandon), "Mozart and His Music" (Coronet), "Castle in Seville" and "Magic Flute" (Hoffberg. Recordings include "Surprise Symphony" (Columbia), "Sonata in D" (Columbia), and "Classicism and the Sonata Form" (Education Record Sales).

Art

References related to *art* are Alexander Eliot, *300 Years of American Painting* (Time-Life); Albert Gardner, *American Sculpture* (Metopolitan Museum of Art, 1965); James Thomas Fletcher, *First Flowers of Our Wilderness* (Dover, 1947); Carl Heller, *From Tepees to Towers* (Little, Brown and Company, 1967); Edwin Hoag, *American Houses: Colonial, Classic and Contempary* (Lippincott, 1967); and Lewis Mumford, *Sticks and Stones* (Dover, 1955).

For viewing are the National Art Gallery Slide lectures, which include "Survey of American Paintings," "American Textiles," "American Paintings in History"; and "Folk Art" from the Abby Aldrich Rockefeller Museum (Colonial Williamsburg, Inc.)

Literature

References related to *literature* are abundant; however, *World Literature, Volume 2* from the College Outline Series is recommended. For listening are Caedmon's "Robert Burns: Love Songs" and "Poetry of Robert Burns"; from Spoken Arts is "The Rape of the Lock."

· Period 1700 A.D. - 1800 A.D.

VII. PERIOD 1800 A.D. - 1900 A.D.

SOCIAL STUDIES

United States:

Nationalism and Sectionalism

By 1800, the population of the United States exceeded five million. Rivers soon became national highways, and the nationalist decisions of John Marshall, together with the team of John Adams and James Monroe, brought America into a position of national prominence.

However, the three major areas of the United States were following different lines of development, and Jackson's presidential victory swung the political center of gravity away from the Eastern seaboard. Early slave revolts intensified the feeling of the South and drew attention to Gabriel Prosser in Virginia, Denmark Versey in South Carolina, and Nat Turner in Virginia.

Europe:

Romanticism and Militarism

During the late 18th and early 19th C., the British sided with the French in expression of "Liberty, Equality, Fraternity"--basic tenets of romanticism. Reforms resulted in the organization of Sunday schools, the building of hospitals, and movements to reform the prisons, free the slaves, and regulate the conditions of child labor.

With Napoleon's plan of conquest of Europe, England became allied with other nations in all-out war against France. Attempts toward unification in Italy and Germany failed until the middle of the century. The Congress of Vienna set the course of Europe for thirty-five years.

Europe and the United States

During the middle and latter part of the 19th C., the United States was characterized by separatism and reunion, further expansion, the final sectional rupture, Reconstruction and post-Reconstruction, and, finally, increased industrialization resulting from vast natural resources.

In Europe, Victoria and her consort reigned in England for sixty years, and the British faced the problems of coping with the "sins" of the Industrial Revolution. Reaction to Charles Darwin's *Origin of the Species* (1859) ranged from doubt to despair.

Both Germany and Italy saw periods of imperialism and unification under Kaiser William and Victor Emmanuel, respectively. In Germany, writer-thinker Friedrich Nietzsche accurately predicted the era of great ideological wars and influenced Germany with his concept of the *overman* (superman).

MUSIC

Romantic is the term used to designate the style of art and literature of the 19th C. Music was a more effective medium of expression than the visual arts.

Romanticism

Emphasis was placed on individual freedom and music provided opportunity for free expression. Composers became independent of patrons. While orchestras grew larger and more proficient, orchestration became more elaborate and complex. Composers introduced freer and more varied forms of music within a wider span of tempos and dynamics. They strove for emotional tension and dramatic contrasts by postponing the resolution of their sounds, by moving into different keys, by moving the melodic lines chromatically, and by compounding their meter with syncopation.

The three favorite mediums expression for the romantic composer were the orchestra, the piano, and the human voice. Through these mediums, outstanding composers produced significant music, with many writing in forms for all three.

Ludwig von Beethoven's music was intensely expressive and pointed the way to the passionate outpouring of the Romanticist. Carl Maria von Weber, Giachino Rossini, Charles Gounod, and Richard Wagner excelled in opera.

A growing consciousness of facts and world problems of reality brought about expressions concerned with actualities. Realism in music lay in the rise of program music (music with an extra-musical idea which often told stories and painted pictures). The orchestra became a concert organization, providing a suitable medium

Realism

· Period 1800 A.D. - 1900 A.D.

for the realist expression. Composers who excelled in this area were Hector Berlioz, Richard Wagner, Franz Liszt, Richard Strauss, George Bizet, Camille Saint-Saens, Antonia Dvorak, Jules Massenet, Alexander Borodin, and Rimsky-Korsokoff.

Nationalism

Romantic and realistic art has reflected an expression of the struggle for freedom and liberation on a personal basis, but when the collective efforts of a people are directed toward freedom and liberty, we have *nationalism.* This musical application of the romantic spirit to the sovereign states was strongest among the Czechs, Russians, and Poles, and was clearly reflected in the works of Frederick Smetana, Peter Tchaikovsky, and Modest Moussorgsky. Edward Grieg was a champion of Norwegian nationalism. Jean Sebelius expressed love for his country in "Finlandia."

The later romantics related the total art expression to the impressionist movement. The fervent outpouring of the romanticist decreased and new ideas produced vague suggestions of mood and atmosphere. Stimulated by the paintings of Claude Monet, Debussy sought to express shimmering effects of light and shades by means of tone color and chordal structure. His music is almost formless in its vague melodic and harmonic structure. Debussy was the greatest creator of impressionist music, but Ottorino Respighi and Manuel de Fall worked successfully in this style.

ART

Architecture. The styles of antiquity were in great vogue during most of the 19th C. This can be seen in the Corinthian order in the additions to the Capitol in Washington, D. C.

Technological developments, which were produced during the Industrial Age, gave rise to new types of buildings during the latter part of the century. Standardization of parts enabled prefabrication. The *Crystal Palace* in London, designed by Sir John Paxton, was almost entirely made of iron and glass.

Domestic architecture followed

· Period 1800 A.D. - 1900 A.D.

these patterns: Tudor colonial, Georgian colonial, Dutch colonial, Queen Anne, Greek revival, and Gothic revival. Late Victorian architecture was popular during the last third of the 19th C. Examples are the Carson Mansion, Eureka, California; the Tennessee State Penitentiary, and Nashville Union Station. Late 19th C. buildings of interest are Carson, Perie, and Scott in Chicago, designed by Louis Sullivan; and the Marshall Field warehouse by Henry Hobson Richardson.

Sculpture. During the 19th C. sculpture was relatively unimportant. Painting was the dominant form of expression. Some of the best sculpture at this time was done by painters, such as Daumier, Degas, and Renoir. The most important sculptors were Auguste Rodin, who created *The Thinker*, *The Burghers of Callais*, and *Les Trois Ombres*, and Francoise Rule, who designed the relief for the *Arc de Triomphe*. In America sculpture was almost limited to the bust of the famous or monuments to the great.

Painting. In France, this century began with an art termed *neoclassic*. The most creative painter was Jacques Louis David, who became official painter to the Republic. In the latter part of the 1800's the *Impressionist* movement began with Edward Monet, Claude Monet, Auguste Renoir, and George Seurat.

In Spain Francisco Goya was foremost among the Spanish painters. Some his paintings are *Los Aprichos* (a series of eight etchings for which he was denounced by authorities of the church), *The Desisters of War* (series), and *The Bulls of Bordeaux*.

England produced several outstanding painters at this time: John Constable, John M. H. Turner, and William Blake. An American ex-patriate, James McNeil Whistler, was also among their ranks.

American painting of the 19th C. was of several schools: the primitives, painters of miniatures, genre painters, landscape and Hudson River painters. Outstanding artists were Edward Hicks, Edward Green Malbone, Eastman Johnson, Albert Bierstadt, and John James Audubon.

· Period 1800 A.D. - 1900 A.D.

LITERATURE

The literature of the 19th C. falls roughly into four categories: *romantic, realistic, nationalistic, and impressionistic.*

Romanticism

The romantic era is associated with the poetry of Wordsworth, Coleridge, Byron, Shelley, Keats, Bryant, Poe, Whittier, Longfellow, and Holmes.

In the short stories and novels of Washington Irving, Herman Melville, and Nathaniel Hawthorne, one finds the preoccupation with the past, the concern with man's moral functions, and the rejection of intellect as prime motivator in life.

Ralph Waldo Emerson and Henry Thoreau in their philosophical essays extolled the beauties of nature and insisted upon the individual's obligation to himself. Johann Goethe, in his master work "Faust," united the elements of activity and design and romanticism and classicism.

Realism

Realism, which reached its peak in the mid- and late 1800's, is characterized by a rejection of middle-class ideals, individualism, and restraint. Literary figures who best exemplify these characteristics are Charles Dickens, Walt Whitman, Henry James, Mark Twain, William Dean Howells, and Guy de Maupassant.

A tendency toward pessimism and a determination to depict the harsh realities of life and the basic weakness and inhumanity of man are illustrated in the works of Emile Zola, Henrick Ibsen, Theodore Dreiser, Anton Chekhov, Stephen Crane, and Thomas Hardy.

Nationalism

Nationalism as a literary trait of the 19th C. found its best expression in the folk tales dealing with Paul Bunyan, Davy Crockett, Mike Fink, and Johnny Appleseed. One must not overlook E. E. Hale's "A Man Without a Country," Mark Twain's *The Innocents Abroad* and Ibsen's *Peer Gynt.*

Impressionism

The sensory perceptions of Jewett, Mallarme, Materlinck, Dickinson, and Verlaine are an embodiment of the impressionistic writings of the 19th C.

• Period 1800 A.D. - 1900 A.D.

SUPPLEMENTARY REFERENCES	Samuel G. Burchell, *Age of Progress* (Time-Life, 1966); Henry D. Aiken, *The Age of Ideology* (Mentor, 1963); *The Darwin Reader*, ed. by Marston Bates and Philip S. Humphrey (Scribner, 1957); *The Negro in American History, Volumes 2 and 3* (Benton, 1969); Arthur Schlesinger, *The American as Reformer* (Harvard University Press, 1950).
Social Studies	For viewing are "The Westward Movement," "Meet Mr. Lincoln," "The Plantation South" from EBF.
Music	*Music* references suggested are Gilbert Chase, *America's Music* (McGraw-Hill, 1955); Alfred Einstein, *Music in the Romantic Era* (Norton, 1947); Donald Grout, *A Short History of Opera* (Columbia University Press, 1947); and Arthur W. Locks, *Music and Romantic Movement in France* (E. P. Dutton, 1920).
	Available for viewing are "Carmen," "Gems of Song," "Paderewski Concert," "The String Choir," "The Great Waltz," "Barber of Seville," and "Don Pasquale." For listening, "Lyric Suite" (Victor), "Les Preludes" (Columbia), "New World Symphony" (Columbia), and "H.M.S. Pinafore" (Angel).
Art	Suggested for viewing in relation to *art* are "Goya" (Artemis), "Impressionist Paintings" (McGraw-Hill Slide Series), "The Modernist" (Life), the American Painting Series, parts II and III (Life), and the National Gallery slides.
Literature	Relating to *literature* are *World Literature* and *American Literature* from the College Outline Series; "Mark Twain's America" (McGraw-Hill) and "Mark Twain Gives and Interview" (Coronet), for viewing; and for listening, Caedmon's "Camille," "Coleridge," "Hawthorne Tales," "Keats' Poetry," and "Poems and Tales of Edgar Allan Poe."

· Period 1800 A.D. - 1900 A.D.

III. PERIOD 1900 - PRESENT

SOCIAL STUDIES In 20th C. man we find little of the optimism characteristic of the 19th C. Two world wars, a depression, a cold war, and military action on two Eastern fronts have given man little confidence in the future.

An age of violence, possibly fostered by the influence of Social Darwinism and Nazism, has resulted in an unprecedented rise in crime--and the tragic and brutal assassination of some of the world's strongest spokesmen.

"Mass man" has emerged, while on the other hand, the individual continues to struggle against conformity. Feelings of personal insecurity have culminated in such reactions as racism, totalitarianism, fatalism, and drug addiction. The world, it is said, is running out of room--and pure water and air.

There has been positive achievement, too. In atomic power, a new dimension has been added to peace, as well as war. Scientists and engineers have put space at man's disposal. The Black voice, too long ignored, has become an active irritant to the slumbering conscience of the "uninvolved." Young adults demand more meaningful curricula in education and more voice in administrative policy-making; administrators who are aware are attempting to fulfill these demands.

As the world has grown smaller, man's opportunity to know more of it has increased, and the pursuit of culture, formerly limited to the affluent, is within the means of the blue-collar worker. Dramatic cures for crippling diseases have been effected, and breakthroughs in the arresting of killer diseases are indicated.

If we can learn nothing else, we can know that men in the Western world have faced at least five periods of chaos before, and that from each of these periods has come a worthy design for

living. The test lies in individual response and attitude; if man is to attain a personal pattern for life which is constructive and fulfulling, it would seem that the search for this pattern is incumbent upon him.

MUSIC

The 20th C. has seen drastic changes in our way of life, and as always, the arts reflect the forces of the age. Modern music is bewildering to some, for it seems to lack order in the elements. Composers, to be totally creative, sought new dimensions of expression.

Serious Music

In this time of multi-media experiences, writers of music established new ideas melodically, harmonically and rhythmically. Form became relatively unimportant, and dissonance became a part of the expression, as experimentation produced musical sounds which characterized many 20th C. works. Arnold Schoenberg, Igor Stravinsky, Bela Bartok, Paul Hindemith are among those who make valuable contributions to the present day scene. In America, Ives, Copland, Sessions, Riegger, and Piston have contributed masterful works to the contemporary repertoire.

Show Music

More and more modern music has been inspired through drama and dance, show music, and background music for radio and television. Irvin Berlin, George Gershwin, Jerome Kern, Cole Porter, Leonard Bernstein, and Richard Rodgers are among many "hall of fame" composers.

Jazz

Modern jazz has charted new courses, created new styles and forms, and added new enthusiasm and interest to "Music, 1970." Jazz, as did art music, developed from folk music. The two main sources for this expression were Europe and Africa.

The origin and development of folk, pop, and rock vividly pictures man's problems through the years. Nashville, Tennessee, "Music City, USA," offers through its recording industry,

"Grand Ol' Opry," country music stars, and programming throughout the world a significant force in contemporary music today.

Developments in physical and electronic acoustics have opened ways for great experiments in musical tone production. Outstanding men in this field of endeavor include Milton Babbit and Gilbert Trythall.

ART

Architecture. During the last two centuries a new architecture has emerged with industrialism as its core. The Bauhaus, a school formed by Walter Gropius in Germany in the early 1900's, is of utmost importance in a study of our architecture today. It sought solutions for problems concerning housing, urban planning, and mass production while stressing creativity. His design for the Bauhaus building established the principles for the *international style*.

Meis von der Rohe, one of the founders of modern architecture, has many buildings to his credit: the German pavilion, built for the International Exposition at Barcelona; and the Illinois Institute of Technology in Chicago; the Seagram building in New York.

Frank Lloyd Wright has produced more outstanding examples of his work than most architects. From homes to museums to office buildings, all are equally superior: the Solomon Guggenheim Museum, Johnson Wax building, and two homes, Taliesain East and Taliesain West. Other architects of note are Paul Randolph, Eero Saarinen, and Edward Stone.

Sculpture. Sculpture has again become popular, after being rather unimportant during the last century. Today as never before, sculptors are working in a vast amount of new and unusual materials.

England's Henry Moore is noted for his monumental garden figures of metal. Metals have always been popular with the sculptor, from earliest time, and now with methods of casting available, it is more so. Artists working in metal include

Jacques Lipschitz, Constantin Broncusi, and David Smith.

Many of the current pop sculptors work in a variety of materials on the same design; their work is termed *mixed media*. Claes Oldenburg and George Segal combine plaster with "ready-mades." Others use parts of scrap metal or parts of furniture and plastics to give form to their ideas.

Of interest to Nashvillians are the following sculptures and/or sculptors: Puryear Mim's cast metal sculptures depicting history of Tennessee, located around the Cordell Hull Building on Capitol Hill; William Edmondson, a primitive of Nashville, who before his death achieved fame as a sculptor, mainly of small figures (some are in the Children's Museum); and Kahlil Gibran, whose uncle wrote *The Prophet*, is represented in the permanent collection at Cheekwood by the metal sculpture *Pieta*; and Lin Emery was the creator of the metal fountain sculpture in the new Third National Bank lobby.

Other groups were the German expressionists (Franz Marc), the Blue Rider group (Vassily Kandinsky), the cubists (Juan Gris and Pablo Picasso), the futurists (Marcel Duchamp), the suprematists (Kazimir Malevich), and the surrealists (Salvador Dali and Yves Tanguy).

Painting. The first signs of a new and specifically 20th C. movement in painting appeared in 1905. The major movements are varied, and many artists who changed their styles of painting over the years could be placed with a number of different schools.

Les fauves were a group of painters under the leadership of Henri Matissi, whose paintings were so colorful and brilliant irate critics labeled the "fauves" (wild beasts).

In America, "The Eight," or "ashcan" school, reported urban life honestly and were little interested in the formal problems which the European painters set for themselves (Robert Henri, George Luks, Everett Shinn).

Additional American groups include the social realists, critical realists, abstract expressionists, Northwestern School, new realists, pop art, hard-edge and op artists.

LITERATURE

The 20th C. writer in his search for new sets of values has involved himself with a considerable emphasis on the emotions, intuition, and action. This century is, too, a period marked by pessimism, disillusionment, and skepticism. We find a reflection of this unrest in the disappearance of metrical forms in all literary modes of expression, including entertainment media.

Among those writers who best reflect the characteristics of the age in the areas of the novel and short story are James Joyce, William Faulkner, John Steinbeck, Ernest Hemingway, Albert Camus, Truman Capote, and James Baldwin.

These same characteristics are borne out in the dramatic writing of Eugene O'Neill, Tennessee Williams, George Bernard Shaw, Jean Paul Sartre, Oscar Wilde, Sean O'Casey, T. S. Eliot, and Arthur Miller.

Poets who reflect both optimism and despair are Carl Sandburg, Robert Frost, A. E. Housman, Langston Hughes, Countee Cullen, James Weldon Johnson, Edgar Lee Master, Dylan Thomas, and Lawrence Ferlinghetti.

SUPPLEMENTARY REFERENCES

Morton White, *The Age of Analysis* (Mentor, 1960); Joel Colton, *Twentieth Century* (Time-Life, 1968); Arthur Schlesinger, *The Coming of the New Deal* (Houghton, 1959); Robert Penn Warren, *Who Speaks for the Negro?* (Random, 1965); Martin Luther King, *Trumpet of Conscience* (Harper, 1968) and *Why We Can't Wait* (Harper, 1964); Stuart Chase, *The Proper Study of Mankind* (Harper, 1962); George Stewart, *Not So Rich As You Think: Garbage, Smog, and Sewage* (Houghton-Mifflin, 1968).

Social Studies

Among the numerous films available for viewing are "Brotherhood of Man" (Contemporary Films), "Hollywood: The Golden Years" (Sterling), "A City Decides" (Contemporary Films), and "Minds of Men" (UNESCO). Guidance Associates has a series which includes "The Search for Black Identity,"

"Proud Heritage from West Africa," "Martin Luther King," "Malcolm X," and "The Black Odyssey: Migration to the Cities." Recommended listening includes "But I Am Somebody" (Pete), "Israel Is Born" (Caedmon), Edward R. Murrow's "Reporter Remembers" (Columbia).

Music

Music references suggested are Leonard Bernstein, *Young Peoples Concerts for Reading and Listening* (Simon-Schuster, 1962); Isaac Goldberg, *Tin Pan Alley* (Ungar, 1961); Langston Hughes and Arna Bontemps, *Book of Negro Folklore* (Dodd and Mead, 1958); Henry Pleasants, *The Agony of Modern Music* (Simon-Schuster, 1955); and Marshall Stearns, *The Story of Jazz* (Oxford University Press, 1956).

For listening, are "Applachian Spring" (Contemporary), "The Medium" (Athena), "The Threepenny Opera (Brandon),"Copland's Billy the Kid" (Mercury), "Brittens Ceremony of Carols" (London), and "Ensembles for Synthesizers" (Columbia).

Art

Recommended for reference to *art* are Joshua Taylor, *Learning to Look* (University of Chicago Press, 1957); Bernard Myer, *Modern Art in the Making* (McGraw-Hill, 1950); Frederick Gore, *Abstract Art* (Crown); John Bauer, *American Art of Our Century* (Praeger, 1960).

For viewing are "Pablo Picasso (Eye-Gate), Famous Artist at Work Series, "Physics and Painting" (National Gallery); and Rhinehold Visuals (a portfolio of over 20 large, stiff reproductins on various topics).

Literature

Titles of literary works that may prove helpful include James Joyce, *Portrait of the Artist as a Young Man;* William Faulkner, *The Sound and the Fury;* John Steinbeck, *Of Mice and Men;* Sinclair Lewis, *Elmer Gantry, Main Street, Babbitt.*

Dramatic works include Shaw's *Pygmalion*, O'Neill's *The Iceman Cometh*, Williams's *The Glass Menagerie*, and Wilde's *Salome*. For viewing, "A Child's Christmas in Wales" (Contemporary), "Our Town" (EBF), and "Yeats Country" (International Films).

· Period 1900 A.D. - Present